

Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 162 MARCH 2015

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CHANGING YOUR GAME FOR PEAK PERFORMANCE

- Club / Wedding Skills
- Achieving “Flow”
- Improving with Improv



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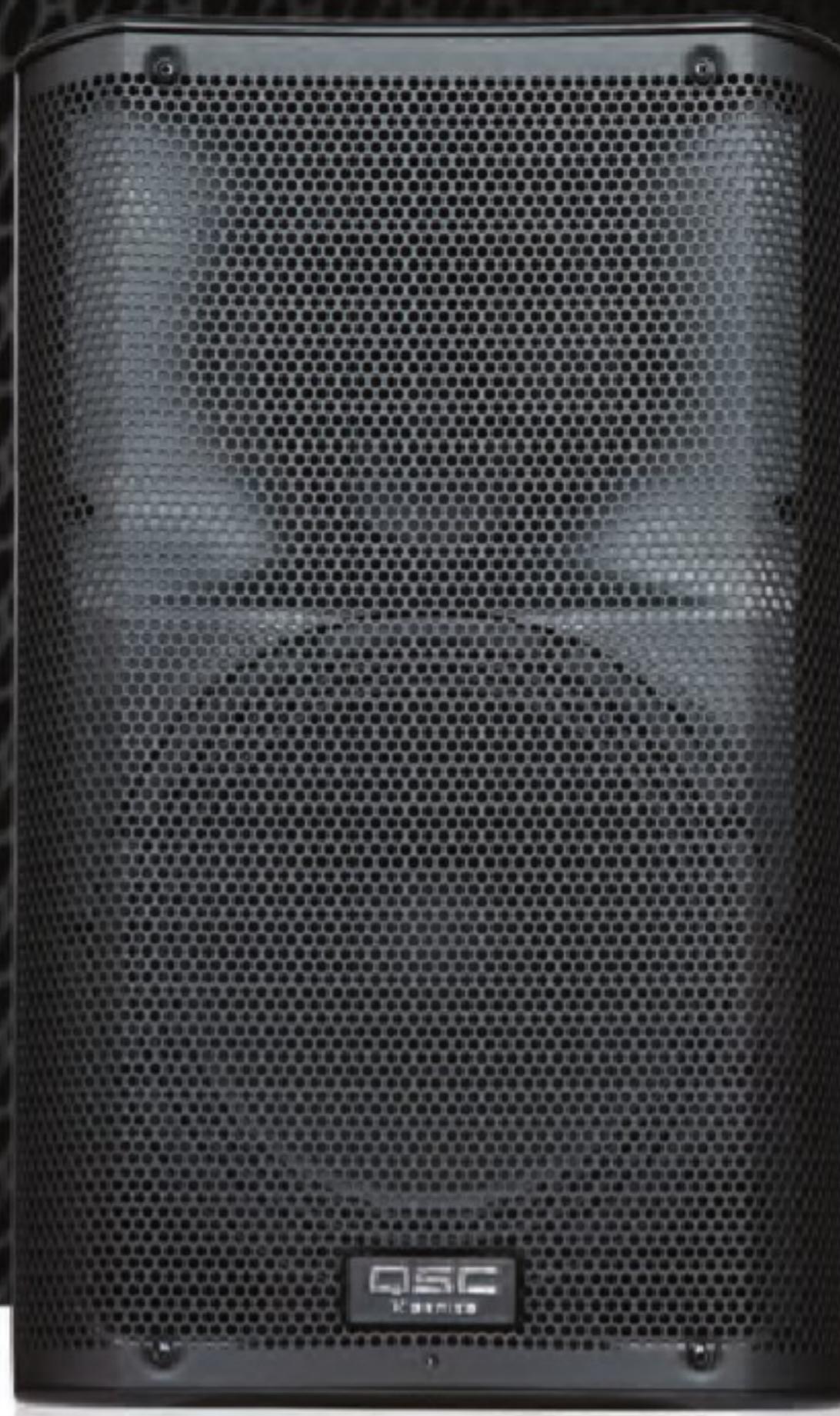
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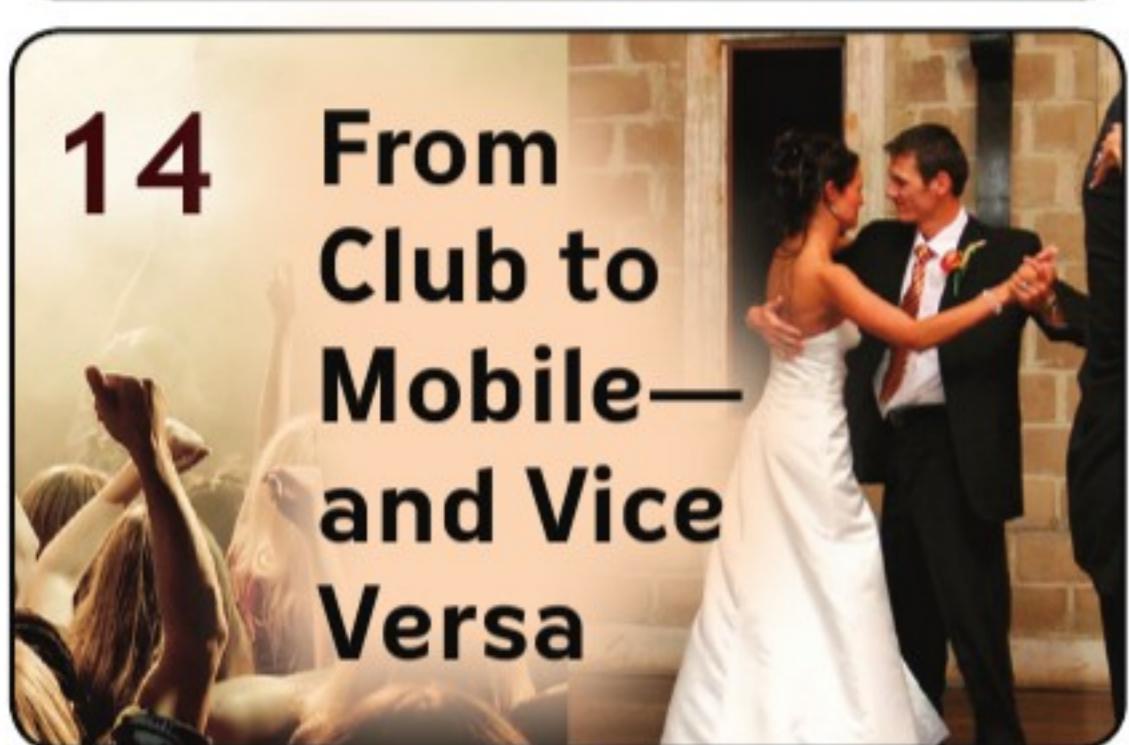
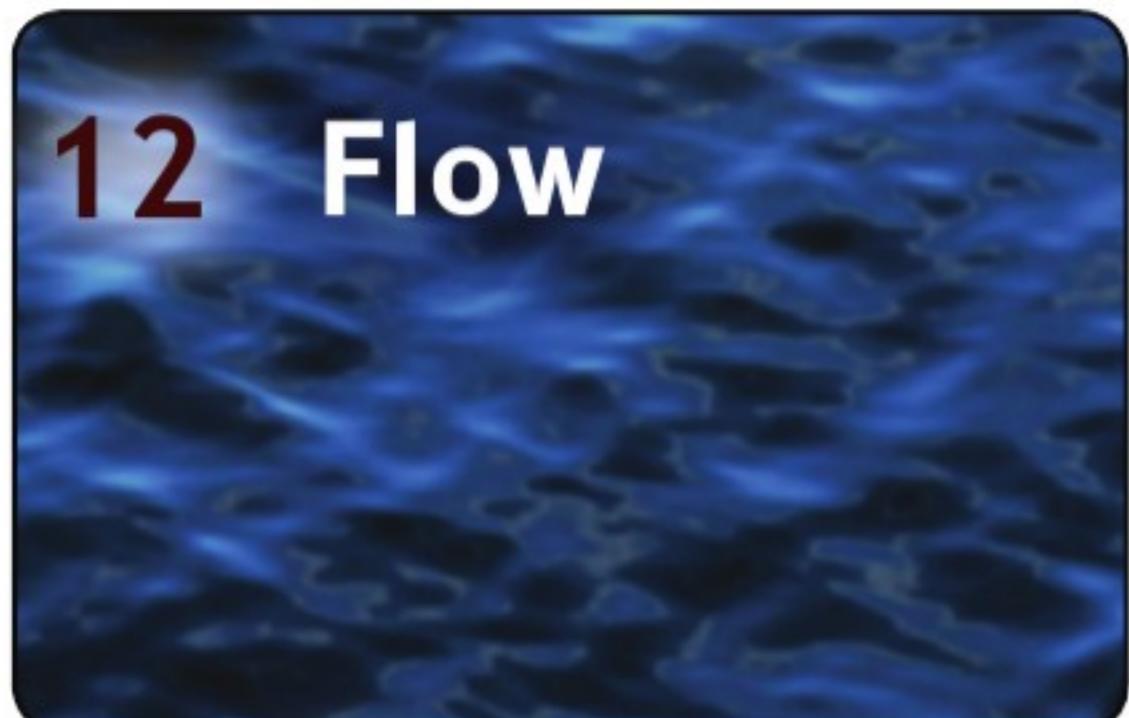
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CHANGING YOUR GAME FOR PEAK PERFORMANCE



PLAYLIST

TRACK ONE	6
JUICE	8
News / Info	
CROWDPLEASER	12
Flow	
<i>By Mike Fischer</i>	
ON THE MIC AND MIXING	14
From Club to Mobile — and Vice Versa	
<i>By Joe Bunn</i>	
YOUTH EVENT MASTERY	16
Handling Weddings Like School Dances?	
<i>By Arnoldo Offerman</i>	
THE WEEKDAY GAME	18
Game Show Fundraising 101	
<i>By V. Blaze</i>	
MBLV	
♦ Mobile Beat Changes the Game – 20	20
<i>By Mobile Beat Staff</i>	
♦ Sound and Sensibility – 22	
<i>By Jake Feldman</i>	
♦ Being the DJ for DJs – 24	
<i>By DJ Jason Jani</i>	
♦ The Video Side – 24	
<i>By Brad Dunsbergen</i>	
♦ Lit by CHAUVET DJ – 26	
<i>By Jeremy Brech</i>	
WEDDING BEAT	28
Breaking the Mold at MBLV	
<i>By Staci Nichols</i>	
PLAY SOMETHING WE CAN DANCE TO!	30
The Story of the '80s	
<i>By Jay Maxwell</i>	
MOBILE BEAT DEALERS	34
Gear Stores Across the Nation	
INSIDE THE INDUSTRY	36
Astro AVL: An LA DJ Institution	
<i>By Ryan Burger</i>	

CONTINUED...

LOOK NO FURTHER THIS CHANGES EVERYTHING



Numark

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PLAYLIST

PRO DJ FILES	38
◆ Glenn & Miranda Mackay – 38	
◆ Dave Ternier – 40	
FROM THE GROUND UP	44
Part 3: Baby Steps	
By Stu Chisholm	
DJ TOOLBOX.....	46
◆ Featuring Ben Stowe, CTS, NLFX Professional – 46	
SCOOP	50
Numark NV Controller	
By Michael Buonaccorso, Jr.	
IT'S HOT: NAMM	52
Hiking the Miles of Aisles	
By Justin Kanoya	
Cream of the New Crop	
By Michael Buonaccorso, Jr.	
GADGETS AND GIZMOS.....	55
WHOOSH! There it Is!	
By Mike Buonaccorso	
FEATURE.....	56
The Value of Improv Comedy	
By Matt Martindale	
BOOK MORE BRIDES.....	60
7 Ways to Book Weddings with Instagram	
By Stephanie Padovani	
ENTRELEADERSHIP	62
Enhance Communication with Your Team	
By Dave Ramsey	
GITOMER ON SALES	64
It's a Great Year So Far...	
By Jeffrey Gitomer	
INDEX OF ADVERTISERS.....	65
THE LAST WORD.....	66
Be Part of Your Deal	
By Jason Weldon	

TRACK ONE

Feeling like you're in a rut? Need to pump up your performance and add some fresh excitement to your shows... and some more profits to your bottom line?

Maybe what you need is to step outside your comfort zone, think outside the box, and change the game with your business. (And while you're at it, come up with some new ways to say what all those clichés I just spewed forth are trying to say.)

In this issue we're offering some ideas that have the potential to shake up your routine. Need to build some new performance skill, as well as the ability to handle whatever gets thrown at you? Check out Matt Martindale's piece discussing "serious" improv comedy education and his experience with it.

Joe Bunn shares his perspective on club-to-mobile and mobile-to-club transitions, pointing out some interesting similarities and important differences between the two DJ realms.

And Arnoldo Offermann outlines his method of applying youth event-style energy to wedding receptions. Certainly not for everyone, but a great example of how to truly think outside the box, and in the process, capture a market niche no one else was even aware of.

Along with some behind-the-scenes reports on February's game-changing MBLV event, this issue may be just what you need to inspire your own DJ transformation!

– Dan Walsh, *Editor-in-Chief*

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HOW TO REACH MOBILE BEAT:
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For subscriptions, address changes
or back issues go to:
www.mobilebeat.com
or contact Mobile Beat by mail at:
212 SE Main St • Grimes IA 50111
Back issues (if available):
\$5 (in Canada: \$6, US funds)
Shipping address:
ProDJ Publishing • 212 SE Main St •
Grimes IA 50111
Mobile Beat (ISSN# 1058-0212) is
published by:
ProDJ Publishing (BC Productions, Inc.)
212 SE Main St • Grimes, IA 50111
January, March, May, July, Sept, Nov,
Dec (7 issues per year)

Ground shipments to: 212 SE Main
St • Grimes IA 50111
Periodical postage paid at Grimes, IA
and additional mailing locations.
Subscription rates: US and posses-
sions: \$25 for 1 year, \$45 for 2 years
and \$65 for 3 years • Canada: \$35 for
1 year, \$65 for 2 years and \$95 for 3
years • All other countries: \$60 per
year • Subscriptions outside the U.S.
must be paid in U.S. currency.
Postmaster – Send address changes
to: Mobile Beat • 212 SE Main St •
Grimes IA 50111
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I DJ NOW Wins Big at NAMM

Leading DJ gear retailer I DJ NOW won three Music Dealer Awards at the 2015 NAMM show this past January. At the annual NAMM music convention in Anaheim, California, I DJ NOW received "Dealer of the Year" awards from Chauvet, Pioneer DJ, and the Music & Sound Retailer magazine.

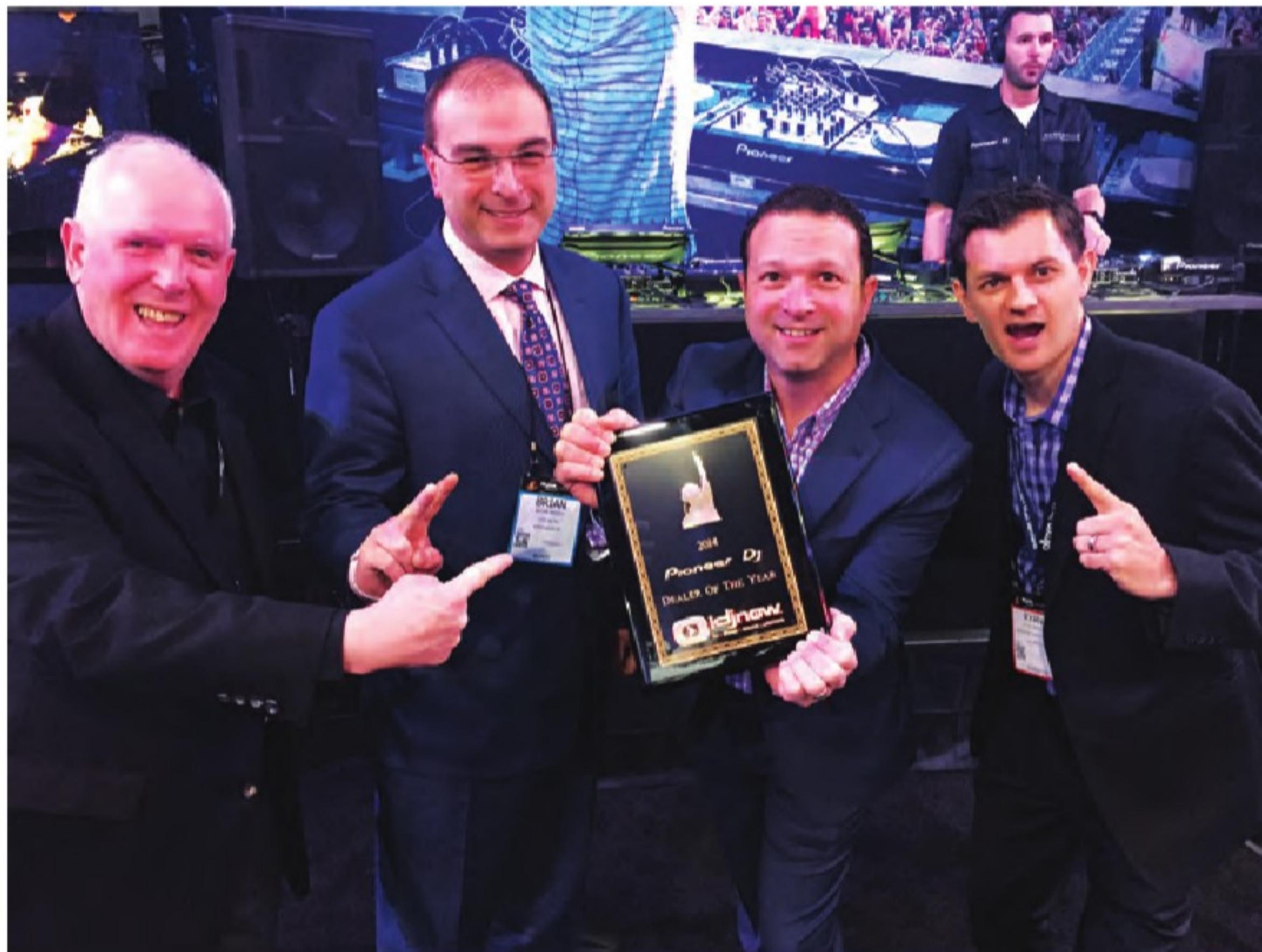
Major lighting manufacturer Chauvet honored I DJ NOW as its "Independent Dealer of the Year" for the second year in a row; Pioneer's DJ brand presented a rare "Dealer of the Year" award to the company; and Music & Sound Retailer magazine awarded I DJ NOW with "Best DJ Equipment" in the Multi-Store Dealer division.

Held January 22-25 at the Anaheim

show floor. During the show, equipment brands offer training workshops, lectures about industry trends, and product demonstrations to retailers, helping I DJ NOW to boost its knowledge base even further. Brand representatives and retailers from more than 99 countries registered to attend the 2015 NAMM show. More information about the event can be found at www.namm.org/thenammshow/2015.

Currently, I DJ NOW carries hundreds of lighting and audio products from Chauvet and Pioneer, including multi-light rigs, LED fixtures, DJ controllers, and professional mixers. The retailer was also proud to represent Chauvet at Mobile Beat Las Vegas, February 23 to 26.

I DJ NOW offers a wide variety of



(CA) Convention Center the annual NAMM show was a resounding success for I DJ NOW, enabling the New York-based retailer to learn more about the latest audio equipment, lighting effects, DJ controllers, and stage accessories for the upcoming year.

Known throughout the music industry as its preeminent convention, NAMM is a trade-only event that brings music retailers, product manufacturers, and professional musicians together. DJ equipment features heavily in the event, with brands such as Pioneer, Numark and Rane commanding large booths on the

professional-level DJ equipment, such as lighting effects, stage systems, recording interfaces, live sound equipment, and speakers. Founded in 1990, the company has built a reputation for its high-quality equipment, reasonable prices, and exceptional service. Customers have the option to purchase any product at I DJ NOW's online store or try its two interactive showrooms in New York. The company has garnered top ratings from the BBB and Biz-Rate. For more information about I DJ NOW and to see products that are currently available, visit www.idjnow.com.

Blizzard Names Distributor for Great White North

Blizzard Lighting LLC is proud to announce Intellimix/AVL Media Group as its exclusive distributor for all of Blizzard Lighting products in Canada. Intellimix covers all 13 of Canada's provinces and



territories, serving all users in the theatre, house of worship, rental, production, commercial integrators, MI retail, architectural installation and mobile DJ markets.

Steve Kosters of Intellimix states, "Since 1996, Intellimix Corp has been providing Canadian Sound and Lighting Dealers with some of the finest products on the market. Given our dedication to quality product lines that represent excellent value, we feel our new partnership with Blizzard Lighting is the logical step in our evolution to bring superior products to the Canadian marketplace. Blizzard has a fantastic assortment of innovative lighting products with real cost-performance value. Intellimix Corp is thrilled at the opportunity to partner with a dynamic, and fast growing company that understands the changing landscape of the lighting industry, as well as addressing our dealer's needs for quality and value. We see a long and prosperous relationship with Blizzard Lighting in Canada".

Blizzard Lighting is excited to be partnering with Intellimix. Intellimix brings first class professionalism and customer service to the Canadian marketplace. Frank Luppino, Director of Sales for Blizzard Lighting recently remarked, "I'm very enthused to welcome Intellimix to the Blizzard family".

Intellimix can be found on the web at: www.intellimix.com, and Blizzard's website is located at: www.blizzardlighting.com.



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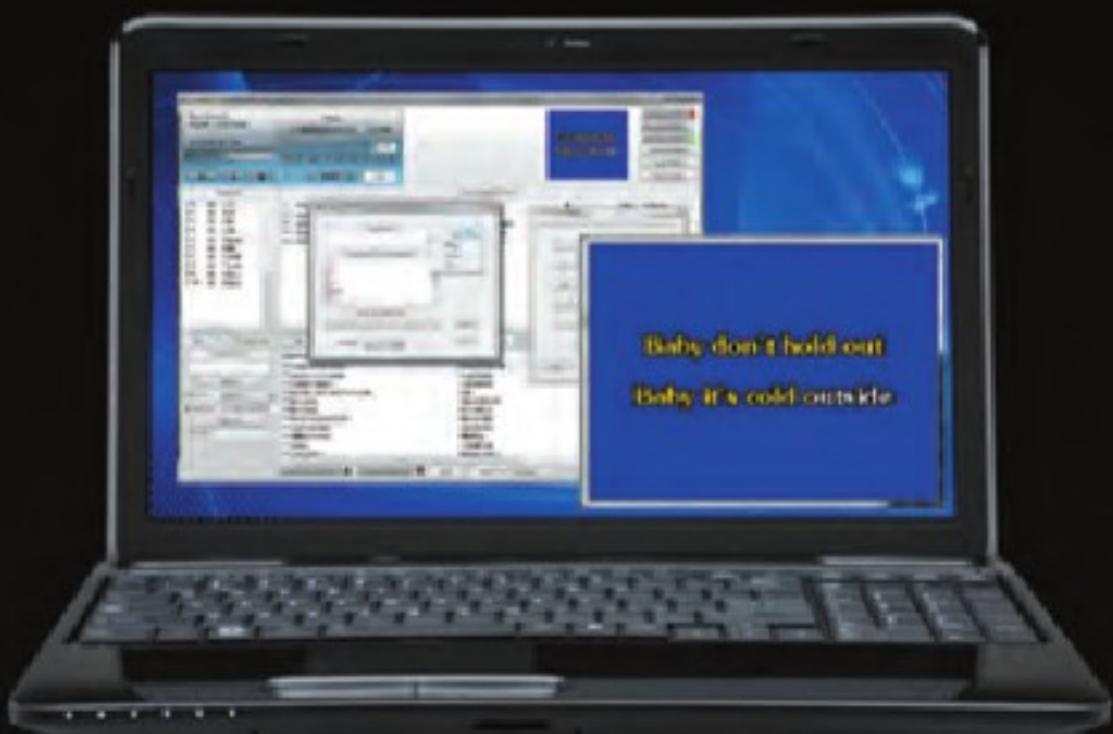
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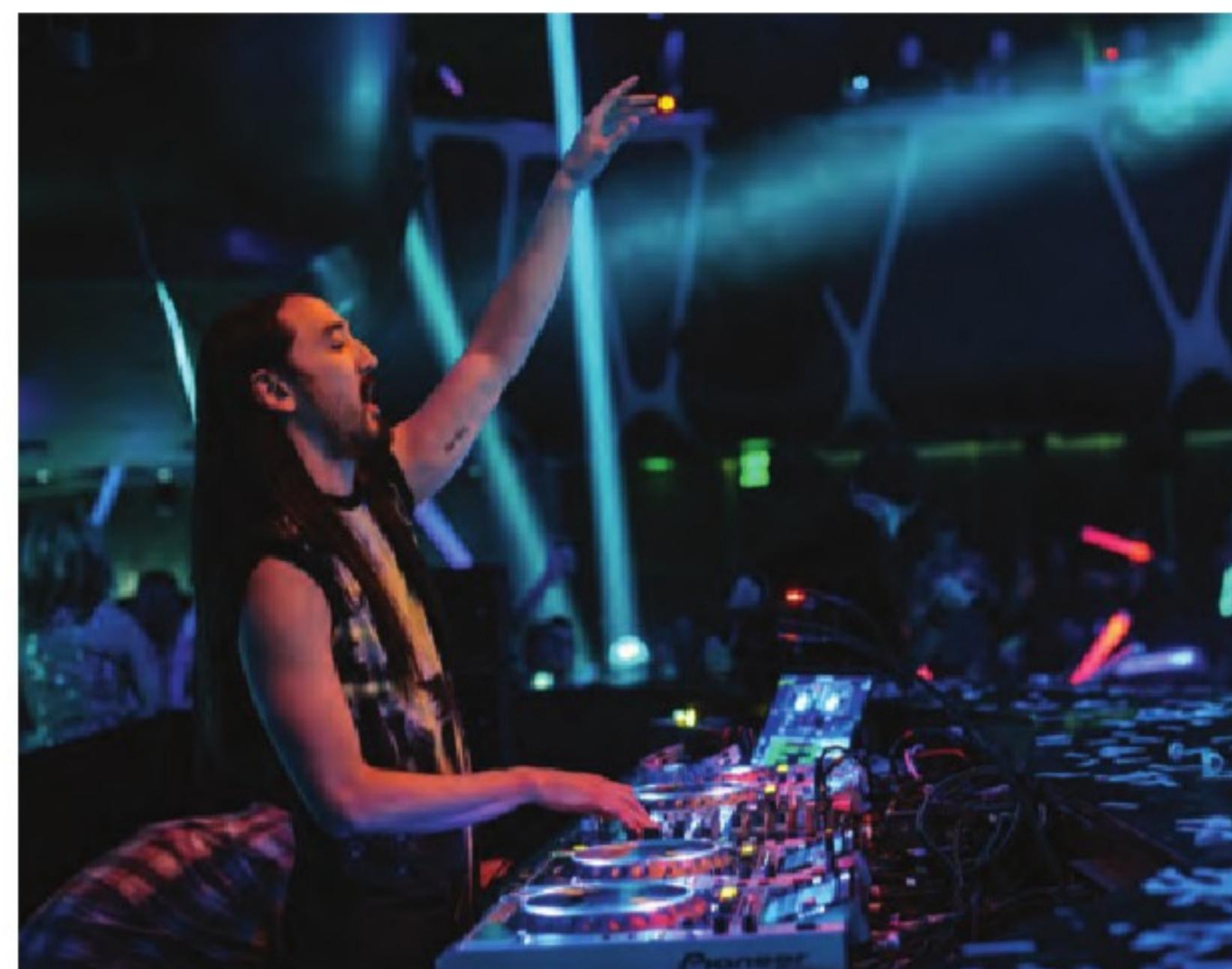
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Roster of MixSCAN® DJs Grows

Dubset Media Holdings (www.dubset.com) revealed today that one of the world's top artists, Steve Aoki, has joined an impressive roster of the world's top DJs, including superstars like David Guetta, Tiesto, and an exciting array of up-and-comers like Arno Cost, Chainsmokers, Classixx, The Knocks, Jimmy Edgar and MAKJ, who are utilizing the company's mix registry and MixSCAN® identification and distribution system.

Thousands of DJs are now uploading their live sets, radio shows, and mixtapes to the first technology platform that can identify the underlying rights holders within a mix, clear the rights to stream, distribute to licensed music services, and track streaming consumption. Dubset then processes royalties to the underlying rights holders of the music sampled as well as the DJ.

"We are thrilled to have Steve Aoki and the team at Dim Mak and Deckstar supporting the Dubset platform. The response we have received from both superstar DJs and rising stars in the DJ community to MixSCAN® has been fantastic," said Rachel Springate of Dubset Media Holdings. "In addition to artists like Guetta and Tiesto uploading their entire history of podcasts and radio shows, we are ingesting a large volume of mixes



every day to our MixSCAN® registry, which for the very first time offers a path for artists and other rights holders to get paid for the use of their content in DJ mixes and other derivative works in the streaming universe."

"Dubset offers a solution that solves a huge problem for the industry and enables DJs to monetize and distribute their mixes without having to feel like we are taking advantage of other artists or worry about take down notices," said Steve Aoki. "As DJs we want to focus on our craft and make great music for our fans. We very much want to compensate the artists whose music we utilize and Dubset makes that happen."

Under development and trials for several years, MixSCAN® is currently dis-

tributing mix content that generates DJ revenues and rights holder royalties on Thefuture.fm, Facebook and Twitter, with additional partners expected to be announced in the coming months.

Stephen White, CEO of Dubset added, "DJs are growing weary of take down notices and are beginning to recognize the liability sites like SoundCloud create for them. We recently partnered with the Association for Electronic Music (AFEM) to help develop their 'Get Played, Get Paid' campaign as a means to help tackle this problem."

Through this relationship, Dubset and the AFEM will be working to ensure content can be cleared and distributed to legal music services. Mark Lawrence, Chief Executive of the AFEM commented: "Ensuring rights holders and music creators are paid when their tracks get paid in online mixes is a critical objective for AFEM. DJs are key curators of electronic music and tastemakers for new music discovery. Together with Dubset we are working hard to make getting played and getting paid a reality for every DJ, producer and artist."

KKR and Pioneer Complete Pioneer DJ Share Purchase

Pioneer Corporation and KKR today announced the completion of a share purchase agreement for Pioneer DJ, under which KKR and Pioneer now own 85.05% and 14.95%, respectively, of Pioneer DJ holding company PDJ Holdings Co., Ltd.

Pioneer DJ (<http://pioneerdj.com>) develops and markets equipment for DJs, including CD players, mixers, controllers, headphones and speakers. It has a leading presence in the DJ equipment market with the top global market share, strong brand image, reputation for technological differentiation as well as high profitability and is the favored brand of a broad range of top professional and amateur

DJs worldwide. Pioneer and KKR (www.kkr.com) will jointly leverage their respective business resources, brand power and technological capability, as well as global technology and media industry investment experience and networks to together aim for the further growth of Pioneer DJ.

Pioneer President and CEO Susumu Kotani, said, "KKR has a wealth of experience in the technology and media industry globally, and we are confident it has the expertise to drive Pioneer DJ forward. Pioneer will retain 14.95% of the voting rights in Pioneer DJ, and we will work with KKR to ensure the future growth of the company."

Hiro Hirano, Member of KKR and CEO of KKR Japan, said, "We are delighted to have successfully completed this transaction, which is the first step in a promising future for Pioneer DJ. Pioneer DJ has built a leading position in the market based

on its powerful brands and excellence in matching product development to market requirements. Over the long term, by working together with Pioneer DJ's innovative management team, employees and Pioneer, KKR can provide support for the further growth and global expansion of the company."

Yoshiaki Ide, Pioneer DJ President and CEO, said, "With the support of KKR, Pioneer DJ is embarking on a new journey as an independent company. We aim to leverage KKR's global network and management expertise to grow our business. As an entertainment creation company we remain committed to the development of products and services that exceed customer expectations, and through the efforts of each employee we will strive to further improve customer value." **MB**



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FLOW

DESCRIBING THE PERFORMER'S ELUSIVE GOAL

By Mike Fischer



A business analyst by day, Mike Fischer is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikefischer.com.

Flow: "A state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will continue to do it even at great cost, for the sheer sake of doing it."

— Mihaly Csikszentmihalyi

Flow—it's a goal of athletes, business people and, quite often, mobile entertainers. When an entertainer is in a state of flow, the transitions between show elements are smooth and flawless, the musical choices effortlessly achieve the goals of filling or transitioning the floor, the banter is timely, witty, and adds to the texture of the event, and the production quality helps raise the performance to unmatched heights.

While flow may appear to be mercurial or elusive, Csikszentmihalyi, the Distinguished Professor of Psychology and Management at Claremont Graduate University and the author of the seminal work, *Flow: The Psychology of Optimal Experience*, identifies a number of different elements involved in achieving flow with a few suggestions and ideas offered to help achieve the desired state of flow at an event.

THERE ARE CLEAR GOALS EVERY STEP OF THE WAY

At an event, do you have a game plan to execute the desired elements presented by the party host or coordinator? Do you have ideas to try if the initial attempts are not met with satisfaction? Do you know what success is?

As a public address announcer, my goal is to report information to the audience in a timely and engaging manner and help involve them in the event through the tone of my voice, musical choices, and audio bytes. In addition, I often must communicate sponsor mentions, jurisdiction body announcements, and facility information.

I maintain an active checklist with specific announcements to help execute the various elements of pre-game (player introductions, welcoming remarks, national anthem introduction), in-game (scoring updates, foul situations) and post-game (upcoming games, thank you, exit reminders) efficiently. Preparation breeds confidence and allows me to focus on the game.

THERE IS IMMEDIATE FEEDBACK TO ONE'S ACTIONS

That is one of the joyful and challenging aspects of the mobile entertainment business—jocks often know immediately if a song choice achieves a goal, if a bit works, if the verbal recitation strikes a chord. We just have to listen to not only the verbal but the physical cues.

THERE IS A BALANCE BETWEEN CHALLENGES AND SKILLS

Mobile entertainers possess a tremendous toolkit—musical knowledge, voice acuity, production prowess, games management—to call upon at every event. The challenge is to engage the right bit at the right time with just the right touch.

With experience, you identify the key moments at an event and learn what will have the best odds of working at that time. Make post-event notes on what worked, what did not work, what you can strengthen. Learn from your miscalculations, celebrate

your wins, seek to improve.

ACTION AND AWARENESS ARE MERGED

"When action and awareness merge it is almost as if whatever happens in a situation is a natural extension of your mind and will," according to Parkourpedia. You literally see the event unfold in your mind before the event unfolds on the floor. You are in sync with the guests and the event. You are clicking.

DISTRACTIONS ARE EXCLUDED FROM CONSCIOUSNESS

For four years, I was the play-by-play voice for Crook County High School sports on local radio, calling basketball and football games. For basketball, no press box existed; it was a classic gym, with pull-out stands, and a wooden floor. I sat near the wall phone connection at the top row in the midst of the crowd.

I suspect that I annoyed more than a few fans with my constant patter over the years. Reality is: When the game was on, I was blissfully unaware of action beyond the court and the benches. I was focused on providing listeners with a memorable experience.

THERE IS NO WORRY OF FAILURE

Energy is directed toward success and how to succeed. Failure is a potential outcome but not the place of dwelling. In improvisation, players operate without a script. We accept that some bits are going to fly and some will fall flat—nature of the art. If we were to dwell on failure, well, we would probably never get on stage—and we would never experience moments of brilliance.

SELF-CONSCIOUSNESS DISAPPEARS

This may not be a significant issue in the mobile business, but if any doubt appears, performing author Tim Ferriss offers a clever exercise for eradicating self-consciousness in public: "Simply lie down in the middle of a crowded public place. Lunchtime is ideal. It can be a well-trafficked sidewalk, the middle of a popular Starbucks, or a popular bar. There is no real technique involved. Just lie down and remain silent on the ground for about ten seconds, and then get up and continue on with whatever you were doing before."

THE SENSE OF TIME BECOMES DISTORTED

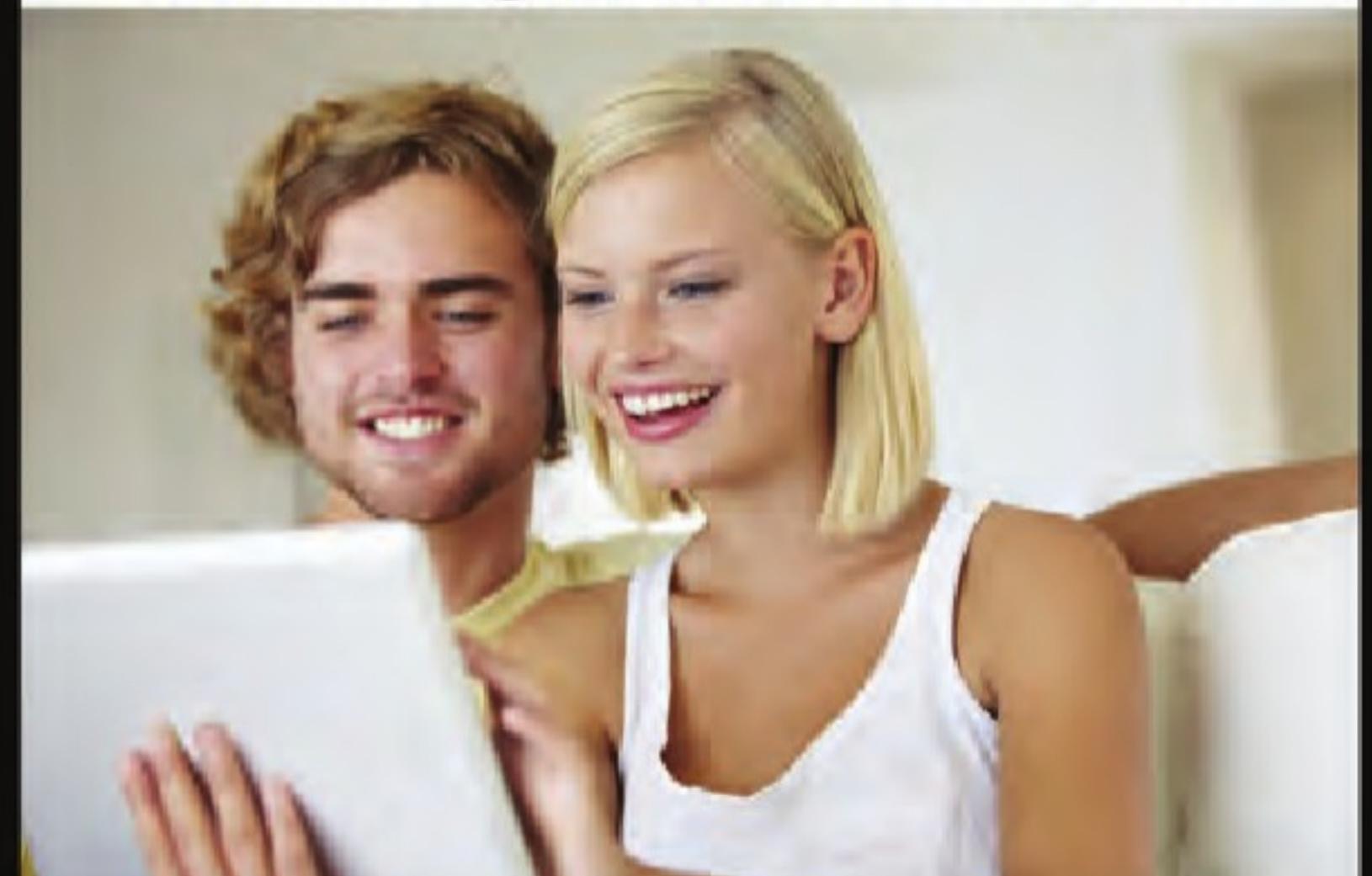
Sometimes, time drags. Other times, time evaporates quickly. When flow is present, time appears independent of everything else. We do not want the moment to end regardless of what we are doing. Do not wear a watch—I have not since the age of 14. Clocks are available on our cell phones, computers, walls, everywhere—the less conscious we are of time, the better.

THE ACTIVITY BECOMES AN END IN ITSELF

Yes, the money may be, at times, lucrative, but according to Csikszentmihalyi, "The best moments in our lives are not the passive, receptive, relaxing times...The best moments usually occur if a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile." **MB**

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Making the Move from Club to Mobile — and Vice Versa

By Joe Bunn

Having been a DJ for 30 years now, I have done just about every type of event that a DJ can do—from backyard pig pickings to corporate events to high-end weddings. In my younger days, I even did a ton of club gigs. The purpose of this article is not to necessarily give you the differences between club gigs and mobile gigs, but rather to give you an idea on how to make the leap from one to the other if you are wanting to expand your reach.

Let's say you are a mobile DJ and want to explore some extra revenue in the slow months by doing club shows. When I say

Maybe. If you are used to doing mobile shows and suddenly show up in a venue that wants you to use their gear, you are going to be lost. I compare it to golfers. If you are used to playing with Titleist clubs and all of the sudden you have to switch to Ping, you are going to be shanking balls into the woods all day! Take the time to visit the venue before the gig, or at the very least, get a list of the equipment that is in the DJ booth and venue. If you don't think you can work with it, ask them if it's ok to at least bring your own coffin (turntables, controller, etc.). This should go without saying, but always show up with your own laptop.

CLUB: MIXING

If you are coming from the mobile world into the club world, you are going to need

classes at your local Scratch Academy if there is one in your city. The bottom line is that the patrons are going to eat you alive if your mix is all over the place and they are breaking their backs trying to dance because of sloppy transitions. I call it the "shoes in a dryer" mix. Think about it for a second and you'll get what I'm saying.

CLUB: MUSIC

This is always going to be the most critical part of any event. In a club situation, most of the time you are going to need to be very current. Make sure you are getting the latest subscriptions from Promo Only, X-Mix, Chartbusters, etc. There is nothing worse than "getting caught with your pants down" and not having that brand new Drake or Lil' Wayne track. You'll feel like a dud all night!

Now let's flip it and talk about club DJs that may want to get into the highly lucrative world of mobile DJing. When I say mobile DJing, I am referring to doing private parties, weddings, corporate events for hire.

MOBILE: GEAR

Again I want to mention gear here. If you want to make the jump to mobile DJing, you are going to have to have a complete system which includes a pair of 12" or 15" powered speakers, speaker stands, your preferred choice of controller/decks, bags and cases, cables,

a great wireless mic, and other odds and ends, at the bare minimum. Prices have come way down in the last few years, but this is still a sizable investment and you'll need to figure out how many shows it will take to pay it all off.

MOBILE: MCING

I played in bars before I was even old enough to be in them, and I think I would say maybe three or four things a night. Stuff like "LAST CALL" or "It's Suzy's birthday, whoopee!" If you are going to be a professional mobile DJ, not only should you get used to being on the microphone, you should

be good at it. For weddings, your duty doubles. You are the DJ AND the MC. Be prepared; know what you are going to say before you take the mute button off. The only way to get good is to watch other DJs and practice, practice, practice! The worst thing you can do is go out there before you're ready.



"club," I am referring to bars, restaurants, any type of hospitality venue that serves booze and where you would normally have a weekly residency.

CLUB: GEAR

In these club environments there may be a DJ booth and installed gear. Bonus right?

to brush up on your mixing skills. I'm not saying you have to scratch and cut like Jazzy Jeff (who killed it at MBLV, by the way), but you will be taken much more seriously if you can at least beat mix. There are many videos out there that can teach you the basics. You can even sign up for

MOBILE: PLANNING

Mobile shows are also going to require more planning and prep time than a club show. Yes, with club shows you need to have your music current and be ready to rock, but with private events, especially weddings, there are going to be special songs at special times, multiple announcements, tough names to pronounce, other vendors to work with, etc. Make sure you are ready well in advance of showing up to the gig.

MOBILE: ATTIRE

My standard look for a club gig was jeans and a too-tight t-shirt, but for mobile events, you need to look the part of the guests, or better. When I advance the show with the client, I always ask, "What are the gentlemen going to be wearing?" That's a surefire way to make sure you don't show up under-dressed, which is always a bad look for someone that is going to be front



Joe Bunn started his DJ career at age 14, when his mom drove him to gigs in her wood-paneled Jeep Wagoneer. His company now does about 400 weddings a year and another 200+ private, corporate and charity events. He has been on the board of both ISES and NACE, founded the Triangle DJ Association, and has also won numerous industry awards. Recently, he has been helping other DJs grow their businesses as a consultant. He has also presented at major industry events including MBLV. For more info go to www.bunndjcompany.com.

and center all night long.

HOURS

If you are coming from club world, you are probably used to doing 10:00 PM to 2:00 AM (or later) sets. I think I'm too old for that now, HA! Most mobile events in my market (Raleigh, NC) are about 3 to 6 hours long and usually start around 6:00 or 7:00 PM.

MOBILE: MIXING

The mixing skills that you picked up in the club scene will help you get more business (especially from the younger demographic). They grew up going to

clubs and hearing DJs that can actually mix. It's a skill that many mobile DJs don't have.

YOUR BOSS

You are probably used to the bar manager or owner being your "boss" if you are a club DJ. Well, in the mobile world, at one gig, you might have five bosses: the bride, the groom, the mother of the bride, the father of the groom, the nagging maid of honor, etc. You will have to learn to work with them all!

I hope this article helpful if you are contemplating moving into a new realm of DJing. I think there are pros and cons to both types of DJ gigs and feel like if you are doing one type, then with some practice, you can get into the other and potentially double your income! Boom! Good luck! **MB**

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Handling Weddings Like School Dances?

IT DEPENDS ON THE AUDIENCE—AND HOW DIFFERENT YOU WANT TO BE

By Arnoldo Offerman

The success of 4SchoolsOnly started with this main promise: We are not a wedding company. This is rather ironic, since 4SO is owned by A Premier Entertainment, which **was** primarily a wedding company. As we grew bigger we split things up; 4SO is still part of APE, but it operates with a different business plan, staff, equipment, mission statement and skillset.

Err... well... ummm, that last one's getting a bit blurred.

You see, I've learned that it's not the better business that thrives, but the one that's different. The business that stands out

will look like a leader amongst the pack of clones and people offering the same promises. In a market full of bottom-feeders / gig-pigs and DJs wanting to be the best, most-polished MC ever, I chose to stand out—

and do neither. You can see my blog of events at www.ArnoldoOffermann.com if you're curious about what I mean. Do I have what it takes to be a polished MC? I know I do. Can I generate a beautiful introduction that emotionally moves people? I've done it before. But I won't, anymore, and it's HELPED my brand.

I'm not knocking any of the traditional methods, but too many DJs in my market do it for it to be anything special anymore. I know my MC skills would make the polished guys cringe, but that's because I'm after a different market. You see, I chose to deliver a nonconventional MC method. I chose to do weddings like I do school dances: with energy! I don't mean that in a cliché manner, either. I mean raw, uncut pure energy with nothing scripted. Everything—the announcements, hyping, and of course music comes from what I, as the entertainer, feel will enhance the moment right then and there. Is this for everybody? NO WAY! And we teach our wedding DJs to discover their own styles as

well. However, I'm not a full-time wedding guy; I am so swamped with 4SchoolsOnly and my niche market that the 20-some-odd weddings I do a year will hit the target market I love best.

I know I'm not the only one who feels this way. I created Master School Dances to help DJs become their market's leader in school dances. It works, plain and simple; but I'm getting more and more emails each week from people who tell me how they've applied my techniques for their wedding business. I shouldn't have been surprised, since I've done the same for years now.

This leads me to five ways that I handle weddings like school dances. As a disclosure, this is for my personal branding vs. the wedding side of APE. I don't handle wedding bookings except my own personal events.

1) SELLING

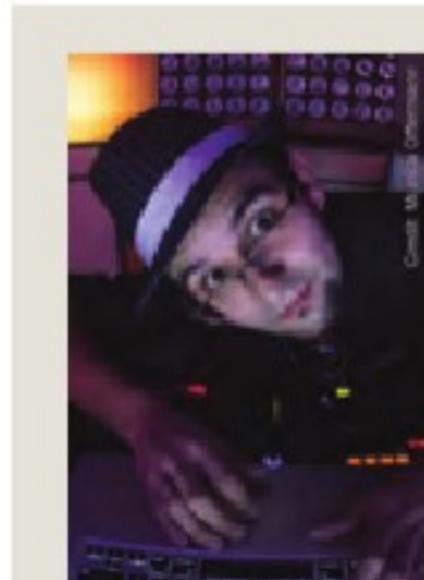
Of course a wedding won't sell tickets, or worry about advertising, or even need to worry about making a profit. A wedding, like a school dance, needs to worry about

having the right entertainment experience, but we've always pushed that, right? What about décor? Like a school dance, the more we set up, the less they break down. After all, who wants to spend their reception worrying about setting up and

cleaning up? More than the content of the sales presentation, I focus on bringing the wedding sales presentation to match the energy of my school auditions. I don't wear suit and tie because that's not the "fun" image that I want to convey. I wear the same thing I wear to a school meeting: a nice button-down shirt and nice, pressed jeans. What you wear is up to you, but you need to feel comfortable and it needs to push your brand!

2) VENUE CONTACT

I always ask my school clients to introduce me as the "A/V coordinator" and thus have wedding clients do similarly with "reception coordinator." Why? Well, most venues dread dealing with DJs. The reasons may be obvious and also



Arnoldo Offerman is the creator of the video series *Master School Dances* and author of *R U Rockin' with the Best?*! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.

present an entirely different article topic. My experience doing this has shown that it helps the venue understand my relationship with the client. I deal with weddings just how I deal with schools: I'm in charge of making the magic happen. With schools, the DJ is the most important part of the night, so why should a reception be different? "Oh, no, Arnoldo! A wedding is about the bride and groom." Yes, but the reception is also about the guests, and if you want the guests to have a good time, then that makes the DJ/MC the most pivotal vendor for that purpose. I don't need to preach it to you, but we're responsible for making the evening go great and can even affect how photos and videos turn out! Because of this, I want to make sure that I have full control of anything that can affect my job. Call it ego if you want; I call it making things easier. It's also helped me develop some great relationships with venues where we work better together!

3) NOT EVERYONE'S THERE TO DANCE

At a homecoming or prom, it's safe to say most people are there to dance; I mean, they paid money for it, but not everyone is there to listen to the music. I was doing a homecoming for a smaller school in a very rural area. I had a student approach me with a compliment on how great the dance was going. I prejudged and assumed he'd want country music based on the cowboy hat, boots, and obvious buckle. Before I could say anything he told me "I like how danceable the music is. I love country and hate rap, but you can't really get up and DANCE to country music like you can to rap. Thank you for playing good dance music." BAM! That's it right there! At a school dance: it doesn't have to be music they like, just music they can really get down to, and mixed in just the right way to get people excited about your mixes.

Now, a wedding is a bit different; not everyone is there to dance, and some people despise the thought of it. However, the entertainment experience that we bring in will still help them enjoy themselves. Whether its a humorous approach, an incredible dinner selection, or tying everyone into any wedding formality, don't forget that the music you play will not hit everyone's "love it" list, but your personality and how you direct the night can!

4) HYPING

Some DJs or MCs choose an elaborate grand entrance, and as I said, there's NOTHING wrong with that. I chose a different approach and create energetic introductions with a hypeman approach. This doesn't mean cheesy announcing with long vowel pronunciations, but I literally hype the intro like I'm introducing a celebrity. My goal is to make sure the crowd is losing their minds by the time the bride and groom arrive. Other

I chose a different approach and create energetic introductions with a hypeman approach... My goal is to make sure the crowd is losing their minds by the time the bride and groom arrive.

formalities draw from the energy and humor throughout the night and just like a school dance, I make sure everyone is involved in some way, shape, or form.

5) MIXING

In my sales meetings/auditions, I stress that above all else, music is my most important job. When I mix, I don't deviate from the style I would at schools. Redrums, remixes, and fast mixes are all part of the soundtrack I create for the dance floor. "But Arnoldo, that won't work in my market!" Some will cry that, but that's all it is: cries. If you understand the dance floor in front of you, market is no issue. I've done weddings in multiple states and my mixing style hasn't changed. Instead, the crowd response seems to be universal; all that's changed is the genre selections I play. The key thing is that, just like school dances, I want my crowd to know that I'm beyond pumped to perform for them and I'm going to have a good time, whether they're going to or not.

So how does this work for me? Well, it does and it doesn't. You see, it works because I target the younger-minded couple who's after the types of events I love to create. It doesn't work because I turn away couples who don't like my style. Then again, this Red Velvet Rope Policy (read Michael Port's *Book Yourself Solid*) allows me to adjust my rates to charge for a premium service that targets a niche wedding market—just like I did for schools.

After all, it seems I'm the only one in my area that puts my focus on what everyone else forgot: being the DJ. **MB**



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Game Show Fundraising 101

A HOW-TO FOR SCHOOL EVENT ORGANIZERS

By V. Blaze

TV game shows have been a huge success for many years. Dating back to the 1970s and '80s with *The Price is Right*, *Jeopardy*, and *Family Feud*, and into the new century with *Do You Want To Be A Millionaire*, *Deal or No Deal*, and *Are You Smarter Than a Fifth Grader?*. All of these game shows have a few things in common: contestants, a host, prizes, challenges, anticipation, and humor.

A game show event makes a great fund raiser or simply a school spirit event. Here are some tips to plan an evening where people can laugh out loud with their friends, family, teachers, and principal.



Design your own game or stylize it after a popular game show. Make the game your own by implementing your own set of rules and time limits. Organize the game in a way that several people can participate. For instance, in a *Family Feud*-style game, have two teams of five players compete against each other. If you have three rounds of play, then 6 different teams can play—that's 30 people! You may want to play two or three different games throughout the evening and have a different host for each (but plan to keep the event to no more than two hours long). At least one of the games should be one where the contestants are randomly chosen from the audience. This will sell tickets and keep the audience interested and entertained at the anticipation of being chosen.

Include a mix of academic and fun questions and competition ideas submitted by both students and teachers. For instance, "Name something a hockey player has to put on before a game," "Name three types of clouds," or "Name a punctuation mark on a computer keyboard."

Although your committee volunteers are the ones to make

up the game rules and questions, the game show host is the person responsible for announcing the rules of the game to the audience and contestants and for keeping the game running smoothly and continuously. Remember, if the game does not proceed steadily, the audience may get bored. The host of your game show has to be well-spoken, personable, quick-witted, and humorous. A high school aged student may be able to handle this role, but for middle and elementary school, we recommend an adult.

Reserve the school auditorium where the game show will take place. You will need a stage and seating for the audience. If possible have the event in a carpeted auditorium with stadium seating. Avoid a gym or cafeteria as the noise levels will detract from the event if the audience cannot hear the conversations on stage. Microphones are essential.

Begin advertising four to six weeks in advance by distributing flyers to parents of all local schools and hanging flyers in visible locations at the school. Offer tickets for sale and request contestant sign-ups. Encourage every student to purchase a ticket, encourage parents to purchase tickets themselves and to sell to family and friends, and set up sale tables at student pick-up and drop-off locations, in the cafeteria during lunch hours, and at school sponsored events.

Sell tickets as an entrance fee to be part of the audience, keeping this cost under \$5.00. Since the goal is to have as many audience members as possible, the lower the ticket price, the more likely you will fill the auditorium. Tickets can be sold in advance, but you can count on most of the tickets being sold at the door on the day of the event. Since it is more fun to laugh with the people you know, plan to sell tickets to students, friends, family and school staff.

In addition to ticket sales, sponsors are key in reaching your fund raising goal. You'll want to obtain corporate sponsorships to offset the cost of the prizes, custodial fees, hall fee, food and beverage costs, ticket printing costs, and advertising costs. Recognize the sponsor's generous donation at your fund raising event by publishing their name in promotional material.

Every game show offers prizes to its winning contestants. This will be one of the draws to selling tickets and filling the audience. Consider gift certificates to local restaurants, grocery stores, toy stores, or movie theaters, pre-paid phone cards, or even a free car wash by a group of students. Prizes should appeal to your audience. Be creative!

As with any event that has generated an audience, complement your event by selling soda, water, candy, pizza, or raffle tickets.

And finally, send thank you notes to sponsors and let your committee members know how much you appreciate their hard work. A letter can also be written to your local newspaper, along with photos, thanking everyone for a successful fund raiser. This will serve as additional publicity for sponsors as well as publicity for your event. **MB**

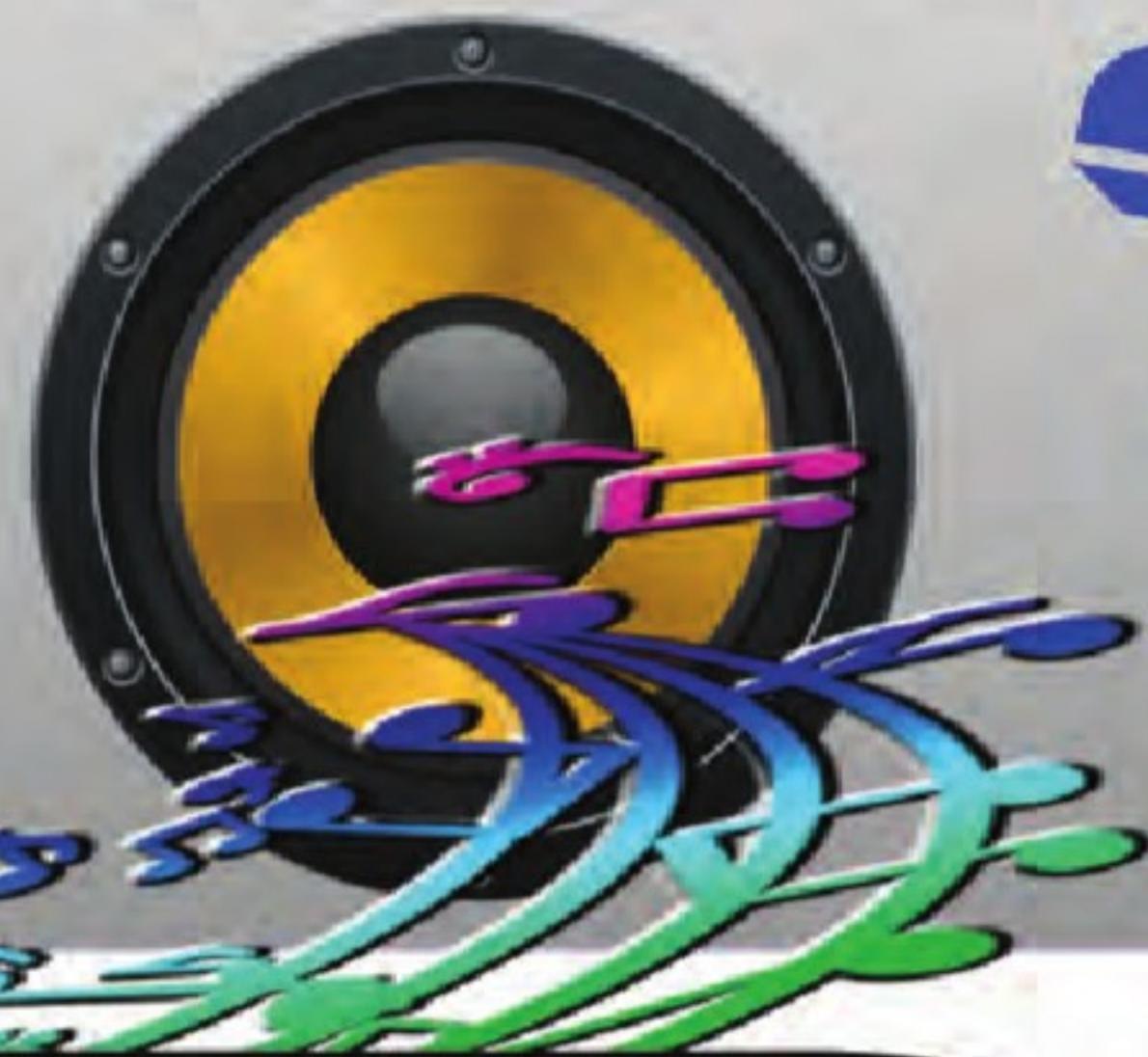
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Brooks and Dunn - Boot Scootin Boogie ...	Def Leppard - Pour Some Sugar On Me	Tommy Tutone 867-5309	Billy Joel - You May Be Right	Alabama - If Your Gonna Play In Texas
Afroman - Cause I Got High	Abba - Dancing Queen	Bob Dylan - Stuck in the Middle With You	Big & Rich - Save A Horse (Ride A Cowboy)	Buster Poindexter - Hot Hot Hot

TONIGHT'S PRIZE - PARTY PLATTER

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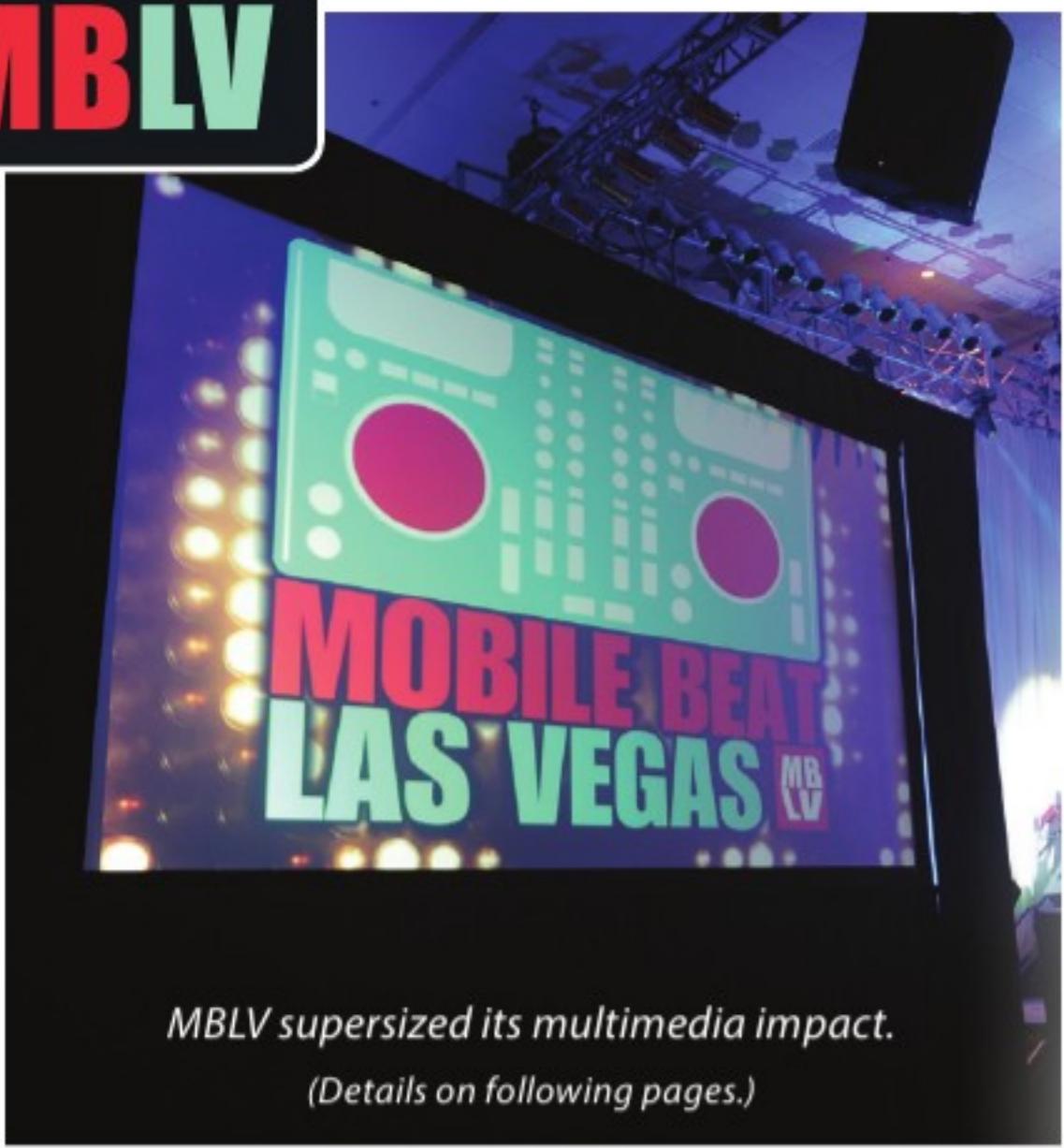
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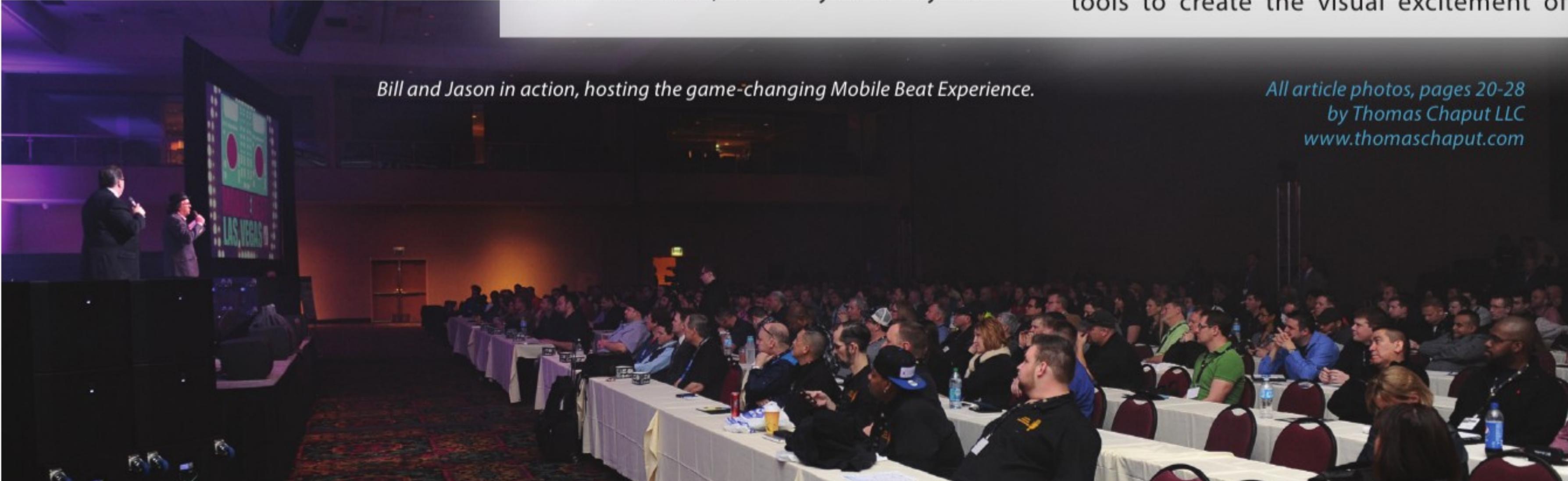
MBLV supersized its multimedia impact.
(Details on following pages.)



L-R: Bill Hermann, Jake Feldman, Jason Jones.



Penn Jillette shares hard-earned showbiz wisdom, with Carr Hagerman facilitating.



Bill and Jason in action, hosting the game-changing Mobile Beat Experience.

MBLV19: Mobile Beat Changes the Game

INSPIRED TEAMWORK TRANSFORMS AN INDUSTRY ICON

It all started as MBLV producer Michael Buonaccorso said on a Facebook post on the last day of MBLV19:

"May 27th. The day I took my playbook from the last 18 years and tossed it out the window. MBLV a dying show? Really? That day I announced to the staff: 'I'm taking the gloves off fellas... This is going to be big...something REALLY big. Wait and see.' A huge THANK YOU to the crew shown here that helped make it happen. Plus probably at least as many that didn't make the photo shoot. And the presenters. And the vendors. And YOU! MBLV: A Whole NEW Experience!"

We at Mobile Beat knew that something needed to change. We had discussed some new directions for the show at meetings right after the previous years show but it took some extra inspiration to get it to where we took it. Prior to this May 27th moment and surrounding discussions, we had been talking to Bill Hermann and Jason Jones of the Entertainment Experience (who ended up being our hosts for the event). As Bill said during the duo's "Making of Mobile Beat Las Vegas" video podcast as part of *The Bill and Jason Show*:

"...The producer of the show called us and asked us to speak, and then it turned into an, 'Oh, if you're going to speak, can you do this?' And it kind of evolved into 'What if you guys were the designers and the hosts of the entire program?'"

Jason describes the design process: "That really speaks to the first part of the workshop, what we really talk about, story and narratives, where you really decide

what you're creating from. So we weren't just picking out...lights and speakers... because possibilities are limitless when you start talking about all the things you could do. But then you don't have any grasp on what the outcome is going to be. So we actually started with the outcome first of what we wanted to have created."

So the process that Bill and Jason teach and have used to create all their private and public events began—but on the scale of the Mobile Beat event. After long discussions it was determined that Mobile Beat 2015 was going to be a show, one that was as entertaining as it was informative; one that was greater than the sum of its parts. Other intentions included making it aspirational by showcasing some of the best talent in the industry in lighting, DJing and hosting. This was the narrative that threaded around a stellar line up of presenters that Mike Buonaccorso and had booked.

Bill says, "We call it the 'celebration of the DJ,' but honestly, we were creating something that was available to the people who came to the show as theirs. This is your week. This is all about you...Whenever we work, it's never really about us. It's about our clients. We wanted this whole thing to be about these people. And about what we do and what's possible in what we do, and all the best of all those things. So it really became a celebration of the attendees."

This type of production required assembling a team from the DJ industry that had the skills to bring the vision to life. People like lighting designer Jeremy Brech working closely with CHAUVET, utilizing their wide and deep selection of tools to create the visual excitement of

All article photos, pages 20-28
by Thomas Chaput LLC
www.thomaschaput.com

the experience; Jason Jani spinning sets in between presenters; the folks from Electro-Voice bringing out real concert-level sound, and so on.

As Brad Dunsbergen who came into the mix via Jake Feldman's team at BCP Live explains, "When I was first approached to run video for MBLV19, I was thinking that is was going to be like the other six shows that I have been involved in. After the first meeting with the production crew I knew this was going to be very different and was going to involve a different set of tools to get the job done. In the past, I played music between the presenters, played the occasional video with my computer using a video DJ program and we used the presenter's computer for their presentations."

**Bill Hermann & Jason Jones
The Entertainment Experience**
www.billcreates.com

Mobile Beat Las Vegas 2016
www.mobilebeatlasvegas.com

Jake and his team at BCP Live, the DJ and live event production company that he co-owns with Mobile Beat president Ryan Burger, has been essential to every Mobile Beat event over the last decade. As Production Director, he had never been asked to do so much before. He said, "Mobile Beat was asked to change the game by its attendees; Mobile Beat delivered—and we knew we had to as well!"

While there are separate articles following this piece detailing some of the hardware employed and how it was used, MBLV's success came down to the coordination that made it all happen. Bill and Jason, Mike and Ryan all worked together to realize the shared vision.

The key was to make it all into a moving experience. According to Jason Jones, "This was done by creating anticipation and then delivering surprises. We wanted everyone to be looking forward to

the next speaker, the next day, wondering what was going to happen next. Just like a good movie we wanted everyone to experience being pulled forward to the next thing." Judging by the line that formed outside the show room of people wanting to claim "good seats" for the show, they were certainly successful.

Every detail was thought through and scripted from the opening of the show that set the tone and framed the experience, to how the room looked and smelled when people entered. The team created a context that made all of the presenters appear bigger than life.

Jason Jani, the DJ who's job was to tie the sessions together with entertaining and enlightening transitions, says, "I planned the playlist, but shifted depending on the vibe of the room every day, for the educational times. For Tuesday night, with the Legends, I tried to create a party vibe by playing songs that are familiar for older and younger guests but with a new spin, lots of remixes, and re-drums, including material I produced myself."

There were rehearsals each morning before the attendees were let into the room, run-throughs of how the presenter was going to enter the room and exit and how the hosts were going to transition from event to event. Bill and Jason spoke to this on the podcast: "We spent a lot of time on those specific transitions to be able to be sure that this all felt like a foregone conclusion, and you were excited about the next thing. Like it was organic and natural and flowed all the way through..."

It all added up to an absolutely amazing event, not just a conference, convention, trade show or whatever you might have called it in the past; this was Mobile Beat Las Vegas, truly an experience.

For more information check out mobilebeatlasvegas.com, where you'll find recap videos and more. And even better, experience it next year in person, March 14-17, 2016! **MB**



Lee Lord, a.k.a. "DJ Sneaky" (center) was the winner of the "DigiGames All Expense Trip for 2 to MBLV in 2016" contest, during their Monday evening "Game Power" event. He is flanked by DigiGames' host Rob Johnson (left) and company president, Tom Dorsher (right).



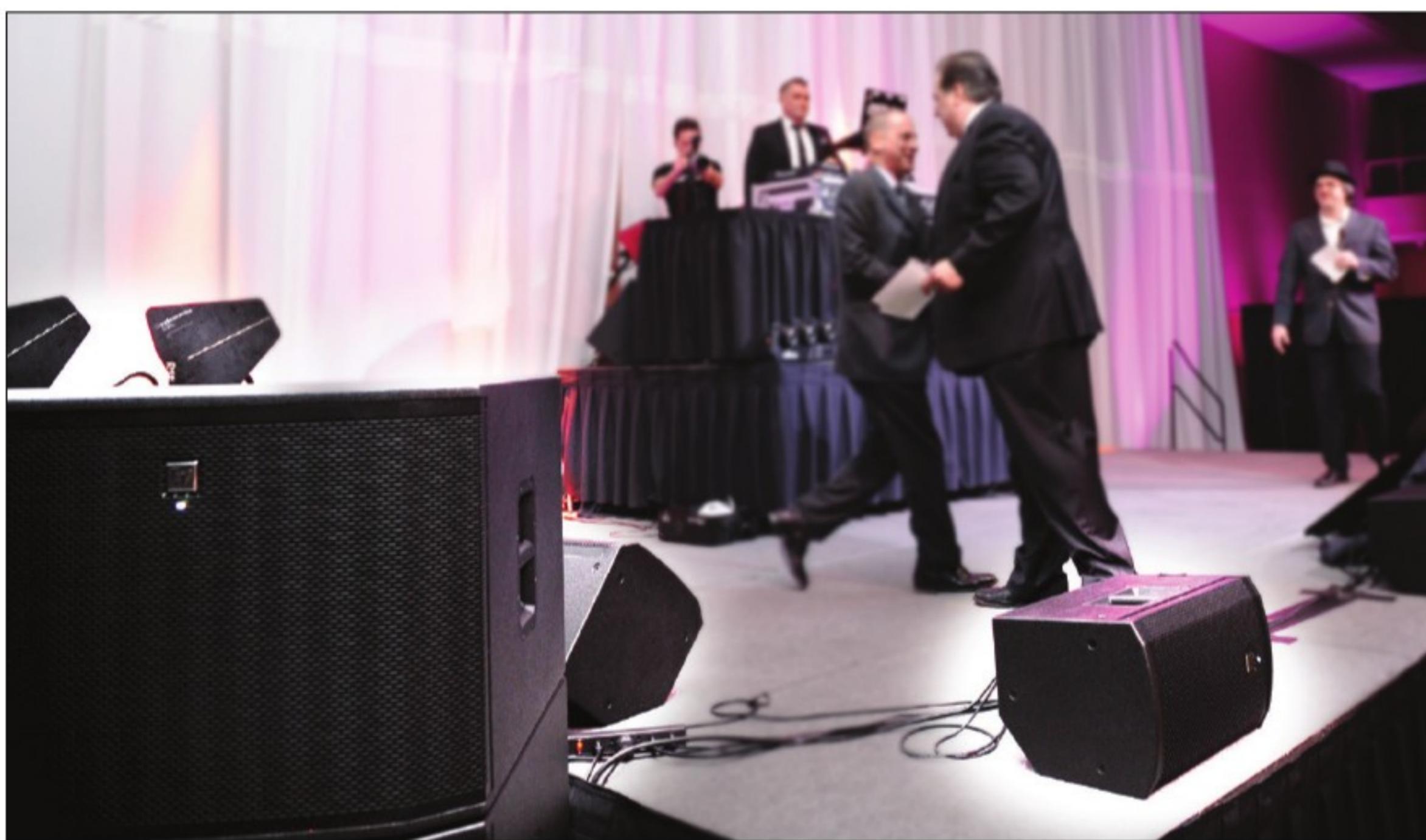
Sound and Sensibility

This year, MBLV grew in more than one way, and—from all accounts—it was one of the best-received conferences in this industry ever. From my 10 years as production director for Mobile Beat, I can tell you that this show was unlike anything ever attempted before in the industry. The show was built from the ground up by a team from all parts of the country, all facets of DJing, and all walks of life.

Working with such a talented team this year was spectacular. From the incredible Jason Jani to Jeremy Brech and of

fruition, to ensuring that Jason Jani's rider requirements we met, I was the liaison between all parties to ensure the production stayed within budget and everything happened on time. Additionally, not only did myself and my team at BCP Live, inc. provide support for the daytime events, we also produced the nighttime concerts, including artist logistics and support, coordinated security, setup with the hotel, and ensuring the evening event was a tight two-hour production. Special thanks to my BCP Live, Inc. Crew—Brad Dunsbergen (video chief), Joe Quinn (talent handler), and Frank Rhum (timer).

From the beginning, Mike and the gang at **Electro-Voice** were onboard with creating a new soundscape for DJ con-



course Bill and Jason, Mike and Ryan, and my awesome crew from BCP Live—all of us, as a team, certainly changed the game.

Gary Boss and his team at Audio-Technica stepped forward in a big way and made our presenters, hosts, and performers sound great. Mike Ducout also made sounding great easy with soundman Stu Schatz (both from Electro-Voice), who provided, I dare say, the best sound ever heard at any DJ gathering.

As production director, my part was to oversee every aspect of the production to ensure that all the details were handled and all parties were working together to create a flawless event. From overseeing the local production company (the required union stagehands), logistics of gear, staffing, and direction, to working with Jeremy on his lighting vision, to helping Bill and Jason bring their ideas to

ferences, including hanging the mains, which consisted of (4) ETX-35P cabinets (2 per side). A little "boom" for the room was needed, so (12) ETX-18SP subs were added (6 per side, set up in pairs in cardioid mode) and they made the event feel bigger by adding presence to the music's low end. Finally, as the main speakers were hung and really were aimed at rows 5 back, there were front fill speakers on the downstage lip aimed at the first few rows (4 ETX-10P's to be exact) to make sure every attendee was in the optimal coverage pattern. Of course, the EV crew knew this was the best possible layout because their engineers mapped the room for coverage using the dimensions and rigging as starting points, then added into their software the different options from their many series of speakers. They settled on ETX line due to clarity, quality, and real-life application of DJs at events.

By Jake Feldman

EV also provided (2) ETX-12P stage monitors (for the presenters) and (2) ETX-15P monitors for the DJ to DJ's, Jason Jani. Finally, complementing the sponsored seminar sound were (2) ETX-15P powered speakers. All together, it was the most impressive sound display ever assembled at any DJ conference for a general session.

Audio-Technica stepped up to the MBLV19 plate and hit a home run by providing all the seminar microphones. The handheld mics, primarily used by hosts Bill and Jason—were AEW-T4100A handheld dynamic cardioid mics. The lavs in use for the week were (2) AT831R cardioid condensers; the headset units were (2) BP894-TH Subminiature Cardioid Condenser Headworn Mics (flesh colored). Receiving all of this signal in the main seminar room was a rack of (6) AEW-R4100 receivers with antenna paddles and distribution (which, by the way, had come straight from the Grammy's).

In addition to the main seminar room, A-T provided their newer wireless System-10 wireless mics for use in the sponsored seminar rooms. And finally, the night-time Legends concert at the Tropicana was powered by the brand-new System-10 Pro set, which included removable receiver cartridges and an innovative new antenna system using CAT-6 cable. Without a doubt, these were the best mics we have had for any presentation at MBLV!

Something new for this year was the involvement of **ScentEvents**, who made the aging Riviera seem fresh—at least in the seminar room. This year, we even had a Scent of the Day, which consisted of Citrus for Monday, Chocolate for Tuesday, Ocean Breeze for Wednesday and Orange Blossom for Thursday. As smell is the most powerful human sense, it really helps in creating an overall experience—which was what MBLV19 was all about. **MB**

Audio Technica (microphones)

www.audio-technica.com

Electro-Voice (speakers)

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HOT!
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Being the DJ for DJs

Preparing the audio landscape for MBLV19 was a lot of fun. My goal to was to allow the attendees—fellow DJs—to experience something familiar, yet very different each and every day during the warm-up and during every break of the show. Each segment had a different feel that fell in line with the presenters and the day's vibe. Working directly with Jason, Bill, Jeremy, Jake and the production team gave me the total understanding of vibe and pulse of each day.

Many may have recognized some of the tracks I used, but I tried to creatively introduce content in a way that was fresh, using many of my own custom edits and re-drums. The sound reinforcement was incredibly warm, thanks to Mike and the entire team from EV. And working alongside Chauvet's lighting and the monster screens from The ScreenWorks, the stage looked and sounded awesome.

In the preparation phase of the conference, Bill, Jason, Jeremy and the crew, inspired me to be me. Being natural and playing the vibe, like we do for our private and social events, allowed me to approach each day differently, and there where

many audibles called as the days energy shifted. I cannot express how incredibly honored I was to be part of the overall event that was MBLV19. I am incredibly thankful for the opportunity and was so happy to have met so many professionals from around the world.



I wanted to acknowledge Tony Tee Neto of the SCE Event Group and Drop House studio who helped with the audio branding for the entire show. Tony is one of the world's most creative voiceover personalities, and he not only assisted with the daily conference run drop but also for a part of my main opener. The introduction from Drophouse studios was a collaborative effort that played off some of the anxiety we as entertainment professionals may have felt sometime before the conference or possibly at the start of the first days kickoff. Exposing the thoughts of some brought a reality to the opener that hit home for all in attendance.

By DJ Jason Jani

Another key team member was the SCE Event Group's Jeff Scott Gould, who assisted me with support and media capture for the week. Jeff was a critical part of the ending video segment. After each day we would conclude in the conference space and go back to our room to work on video editing. Together, we were able to pull together a recap of the week that we were proud of.

I am so excited to be involved and assist in taking next years event to a complete next level at the Tropicana. Just wait and see what we have in store! **MB**

DJ Jason Jani's Hardware for the Entertainment Experience 2015:

- Rane 62 mixer
- Macbook Pro Retina running Serato DJ, with 16GB RAM and 1 TB flash storage
- (2) Pioneer CDJ-900s
- Crane stand

SCE Event Group (DJ)

www.sceeventgroup.com/jason-jani/

handled the talent, getting them miked and letting Bill and Jason know they were ready to go. Overall MBLV19 was the best show that I have been part of, and it was due to having a true team of professionals to work with. **MB**

The Video Side

By Brad Dunsbergen

I used **ProPresenter** on a 13" MacBook Pro for presentation software. ProPresenter is actually marketed as church presentation software but it was, bar none, the best choice for what we needed to do. It allowed me to fire off clips as needed, play video loops and integrate seamlessly the presenter's PowerPoint or Keynote presentations within the program.

Screens and projectors for the seminars were provided by **The Screen Works**. The screen was a 9' x 16' with truss legs and a full drape kit. The projectors for the seminars were **Panasonic** 6K lumen models with a resolution of 1280 x 720 px. Video screens for the Legends event with DJ Jazzy Jeff and Sir Mix-A-Lot were provided by **Volanti Displays**. We

used the Transportable Video Wall in a 3 x 2 configuration of screens. **Fotobomb** provided instant uploaded photos from the night during the break.

For video switching we used a **Kramer** VP-728 9-Input Presentation Scaler. This piece of hardware was nice because it has two of every type of input that would be needed. I could switch inputs glitch free because of the Fade-Thru-Black technology that this switcher/scaler has.

There was a lot of communication with the production crew to make the show a seamless as possible, like Jason Jani letting me know when he was in a loop at the beginning of each day to play the AV for the introduction for the opening day sequences. I would constantly communicate with him to let him know where we were at on time, since he was not on communications with the rest of the production crew. Jeremy Brech would communicate with me to make sure that the proper clips are ready to go. Joe Quinn

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Lit by CHAUVET DJ

During a collaboration with some of the best creative minds in the business we were able to pull off a Mobile Beat show like no other. Not just unlike other Mobile Beat shows but unlike any other DJ conference.

Bill Hermann and Jason Jones with the Entertainment Experience contacted me to bring the creativity of lighting to the presentation. As we dug deeper we realized we wanted to make this an experience like every DJ wants to bring to their client.

Adding Jason Jani and the SCE Event Group to the mix created an energy that was an "Experience!" The growth of the Entertainment Experience I think inspired others to really evaluate what they want with their business. I know I was personally inspired by the hard work that went into the production. I now know the amount of detail that goes into a full production of this magnitude and I hope I have inspired others to dream bigger.

The creative lighting design all started with knowing the right fixtures to get the

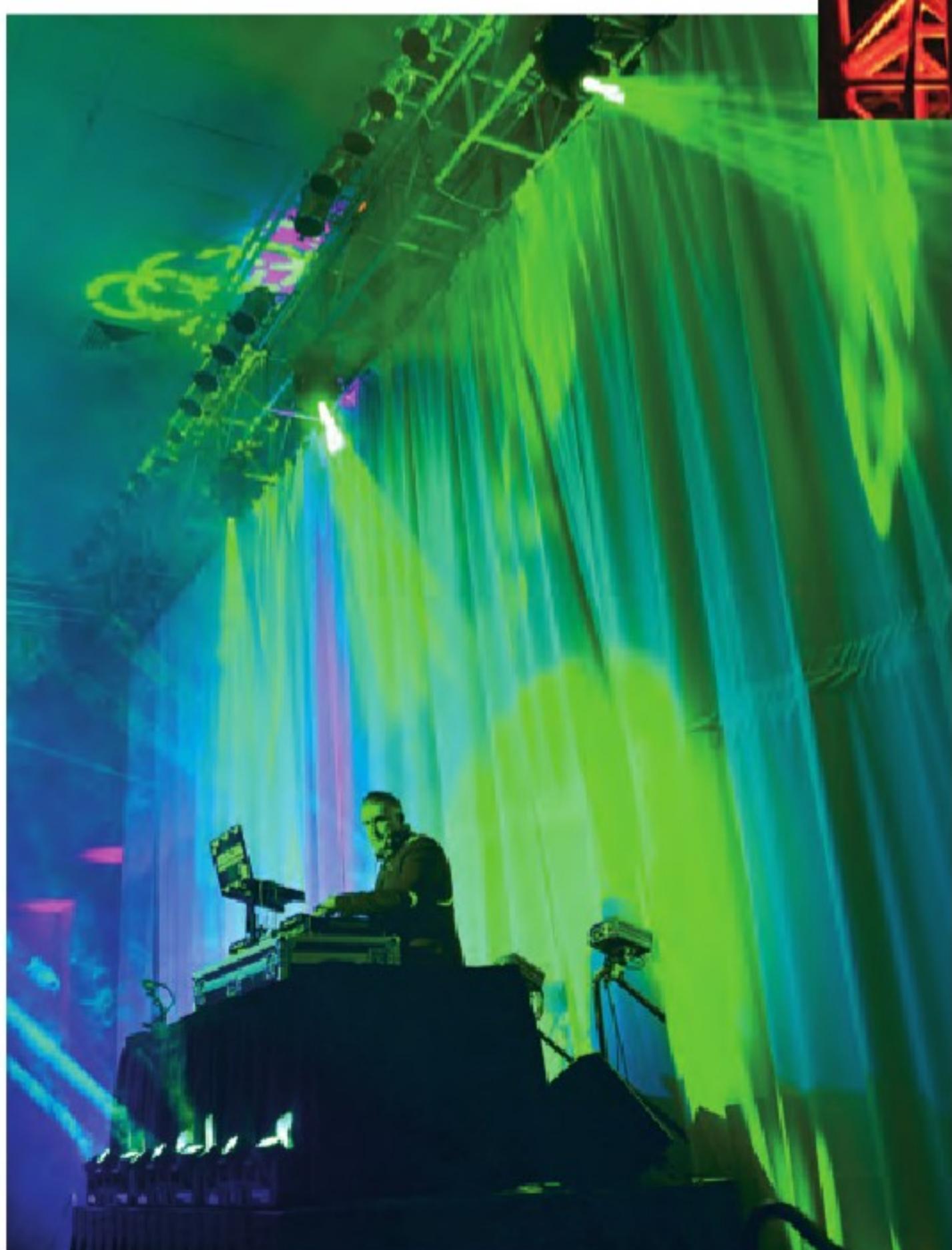
job done. Teaming with Chauvet DJ, we were able to get the right equipment for the job. As DJs our clients expect us to provide innovation and cutting edge design to any celebration. With this "Celebration of the DJ" at Mobile Beat 2015 we were able to inspire with the results our team created.

Instead of the same old uplighting, we used the Chauvet DJ Intimidator Wash Zoom 350 to create zoomable and moving uplighting. It allowed us to create a beautiful wash in the ceiling and create another dimension on the front walls of the presentation room. We

By Jeremy Brech

DJ Intimidator Wave to create a really cool feel on Jason Jani's façade, and we finished off the show with the Chauvet DJ Funfetti machine to say "Goodbye, Riviera!"

The hardest part as a lighting designer was working with such a talented team. As I was sitting in the back of the room allowing the lighting to shadow one of the best DJs in the country, I had to be on my toes. Jason Jani is so good at what he does that it was a challenge to predict where he was going to go with his energy and the music. Luckily all the programming through ShowXpress and again, having quality fixtures, allowed



also used the 350 Zoom Wash to create a stage wash for presenters and then through programming we could actually follow a presenter walking through a crowd. The Chauvet DJ Intimidator Spot 355Z packed a punch from the back of the room, adding textures throughout the hall, as well as standing out from the back of the stage. The zoom spots allowed us to do things like cut through haze with sharpness and also create a beautiful texture on the back walls like we used during the presentation with Penn Jillette. Using your lighting in different techniques is what allows you to add a whole new dimension to your shows. We used the Chauvet

me to react on the spot. Bill and Jason knew their vision and it was exciting to exceed the expectation of what we were able to create for the industry.

We look forward to seeing the new beginning at the Tropicana and hope we can raise the bar even higher next year. Creativity with the team is what made this show a true gem and an honor to be a part of. You won't want to miss Mobile Beat 2016! **MB**

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Breaking the Mold at MBLV

By Staci Nichols



Mark Ferrell stood in front of the mobile DJ community in a Neo-esque (as in Neo from *The Matrix*) black trench coat as *Rage Against the Machine* blasted and asked us how far down the rabbit hole we wanted to go. DJ Jazzy Jeff somehow combined oil and water by beautifully weaving together jazz and hip hop songs during his live performance. Penn Jillette said it's OK to perform from muscle memory instead of always being "in the moment." And between all of these things, our colleague Jason Jani DJed. Live. And he was good.



DJ and Officiant Staci Nichols owns Revolution Weddings and Country Wedding DJ in San Diego. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, Wedding Planner Magazine and others. She has a B.A. from the University of Redlands' Johnston Center for Integrative Studies in Sociology. Even though you might catch her hosting the Stagecoach Festival's Honky Tonk or DJing at a local club, she's a wedding junkie through and through.

In case you missed MBLV19, let me just say it was everything it promised to be. (And, no, it wasn't MB's idea to write this piece under the umbrella of "peak performance," it was mine.) The difference is simple—at other conferences I've gotten tips. At MBLV19, I got inspired. The opening video sequence that kicked off the conference was a great example.

HIGHLIGHTS

As we all eagerly sat, waiting to see what was in store for us, a video played. It started with the first recorded sound ever and took us through the history of sound equipment, music, and DJs. We learned that Michael Buonaccorso started the first Mobile Beat show in 1996, that Mark Ferrell single-handedly influenced average DJ rates to double within the two years after

his original "Getting What Your Worth" speech at MBLV in 2000, and that Marcello took us out of Levis and into Armani. There was a palpable tingle in the air; I think it's called "pride"—something our



community doesn't get to feel as often as we should.

NEW FORMAT

The new format of having just one speaker/activity going on at a time was something I certainly had my doubts about. I like looking through the program, reading the descriptions, and figuring out which lectures I'm going to. Ultimately, how it played out though was quality vs. quantity. The production team clearly poured the money into one amazing presenter per time slot instead of two or three mediocre ones. For me, quality was a big winner over quantity. A+

ONE GRIPE

Did you know Stacie Hawk Carroll from Tennessee DJs while her husband MCs? Do you know the newest Wedding Entertainment Director, Anna-Jeannine Kemper-Herman? Mark Ferrell was the only speaker who made a conscious effort to use gender-neutral language. Others need to follow his lead—especially exhibitors. (If a man walks in your booth and asks you about a piece of equipment, do you first ask him if he's a DJ?) Yes, we female DJs are here. Get used to it.

IN CONCLUSION

I'm happy to say I took the red pill at MBLV19. DJ Jazzy Jeff and Jason Jani inspired me to practice mixing more. Penn Jillette and Carr Hagerman inspired me to seek non-DJ/non-wedding avenues to feed my creativity (books, poetry, nature, etc). Mark Ferrell inspired me to raise my prices another \$200 and think of myself as an ambassador for our profession in each and everything I do. All in all, MBLV was an "experience" that certainly has fueled my quest to achieve peak performance. **MB**

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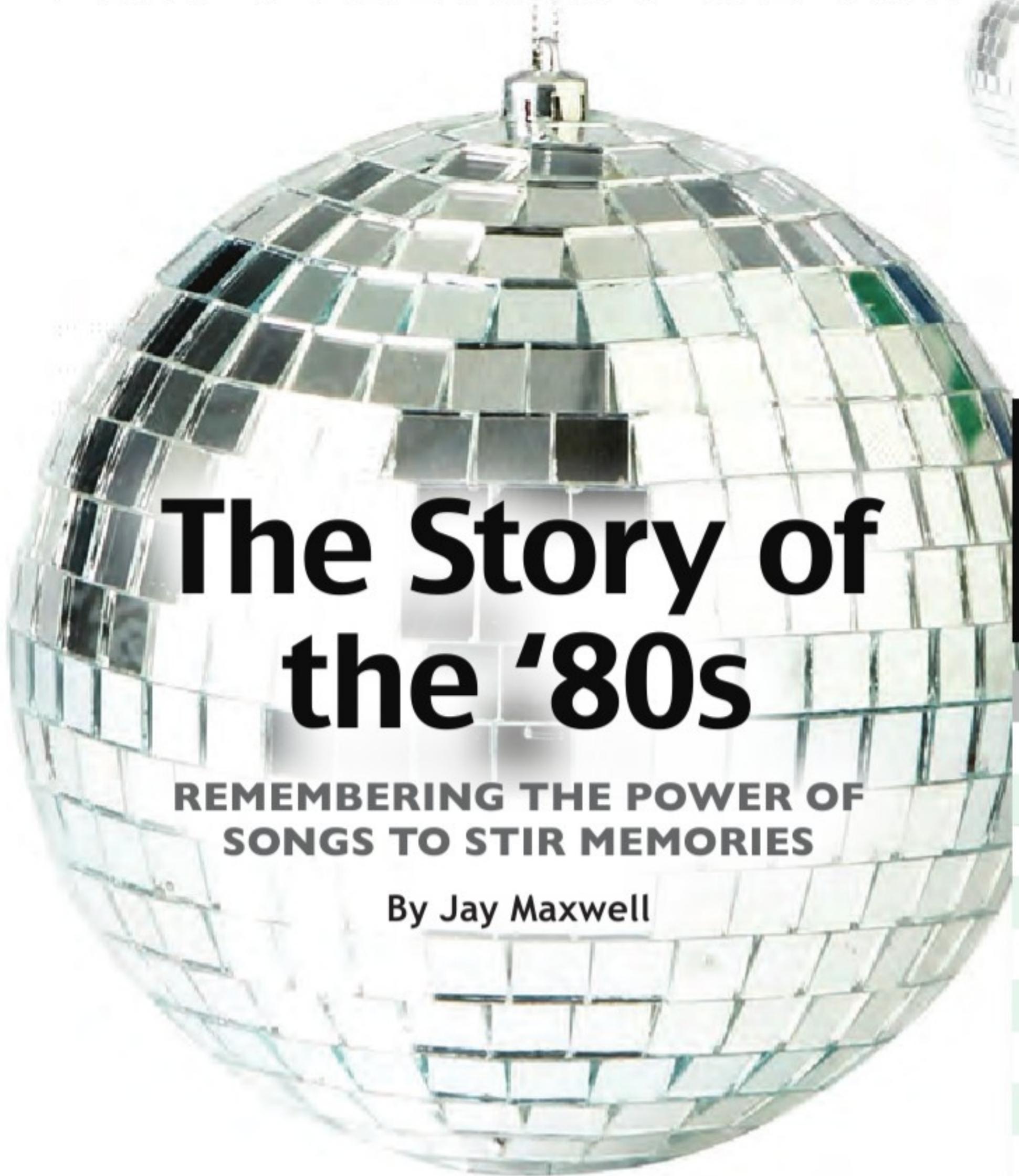
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The Story of the '80s

REMEMBERING THE POWER OF SONGS TO STIR MEMORIES

By Jay Maxwell

EIGHTIES RETROSPECTIVE

SONG TITLE	ARTIST	YEAR	BPM
1 LOVE SHACK	B-52's	89	135
2 BILLIE JEAN	JACKSON, MICHAEL	83	118
3 CELEBRATION	KOOL & GANG	81	122
4 I WANNA DANCE WITH SOMEBODY	HOUSTON, WHITNEY	87	120
5 SUPER FREAK	JAMES, RICK	81	132
6 KISS	PRINCE	86	112
7 PUSH IT	SALT-N-PEPA	88	130
8 BEAT IT	JACKSON, MICHAEL	83	140
9 CONGA	ESTEFAN, GLORIA	86	124
10 TIME OF MY LIFE (I've Had the)	DIRTY DANCING Sndtrk	88	110
11 WAY YOU MAKE ME FEEL	JACKSON, MICHAEL	87	113
12 GET DOWN ON IT	KOOL & GANG	82	111
13 SHE'S A BAD MAMA JAMA	CARLTON, CARL	81	114
14 ROCK WITH YOU	JACKSON, MICHAEL	80	114
15 LIKE A PRAYER	MADONNA	89	113
16 NINETEEN-1999	PRINCE	83	120
17 THRILLER	JACKSON, MICHAEL	84	118
18 NEVER GONNA GIVE YOU UP	ASTLEY, RICK	88	114
19 YOU MAKE MY DREAMS	HALL & OATES	81	168
20 FUNKYTOWN	LIPPS INC.	80	122
21 IT TAKES TWO	BASE, ROB	88	112
22 WORD UP	CAMEO	86	118
23 DANCING ON THE CEILING	RICHIE, LIONEL	86	134
24 TAKE ON ME	A-HA	85	169
25 PYT (Pretty Young Thing)	JACKSON, MICHAEL	83	128
26 DROPPED A BOMB ON ME	GAP BAND	82	126
27 MY PREROGATIVE	BROWN, BOBBY	89	110
28 ROCK STEADY	WHISPERS	87	116
29 JUMP (FOR MY LOVE)	POINTER SISTERS	84	134
30 WANNA BE STARTING SOMETHING	JACKSON, MICHAEL	83	122
31 HOLIDAY	MADONNA	84	118
32 EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	86	117
33 LET THE MUSIC PLAY	SHANNON	84	115
34 U GOT THE LOOK	PRINCE	87	120
35 WHAT I LIKE ABOUT YOU	ROMANTICS	80	160

My wife and I will treasure the many nights of reading to our daughter, Rebecca, *Here We Go Round the Mulberry Bush*, just before prayer time. Rebecca is now a freshman in college, so it has been many years since she begged us to read to her one more time about the mulberry bush. Recently, she was asked to write her single favorite childhood memory, and she stated that it was anytime when her daddy read to her. Likewise, our son Robert had a favorite book. Actually, he had a hero named Thomas the Tank Engine who was the star of many books. If I book had a blue train engine, it was one of Robert's favorites. To this day, when I hear a train-whistle in the distance, it reminds me about all the great times Robert spent reading about Thomas and playing with all his toys that were portrayed in the pages of his books.

Life is a series of stories that we gather and store in our memory. As the years pass, we rejoice in sharing these stories. Every Christmas we talk about each ornament as we ceremoniously hang it—remembering when we first received it or why that ornament has a place in our heart because of the story it



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PLAY SOMETHING WE CAN DANCE TO!

EIGHTIES RETROSPECTIVE

36	WHITE WEDDING	IDOL, BILLY	83	147
37	MICKEY	BASIL, TONI	82	148
38	LIKE A VIRGIN	MADONNA	84	120
39	HOW WILL I KNOW	HOUSTON, WHITNEY	86	120
40	CARIBBEAN QUEEN	OCEAN, BILLY	84	114
41	SMOOTH CRIMINAL	JACKSON, MICHAEL	88	120
42	I FEEL FOR YOU	KHAN, CHAKA	84	125
43	DA BUTT	E.U.	88	100
44	I WANNA BE YOUR LOVER	PRINCE	80	118
45	SAFETY DANCE	MEN WITHOUT HATS	83	102
46	LEAN ON ME	CLUB NOUVEAU	87	94
47	BURNING DOWN THE HOUSE	TALKING HEADS	83	103
48	FUNKYTOWN	PSUEDO ECHO	87	132
49	BLISTER IN THE SUN	VIOLENT FEMMES	82	194
50	GIVE IT TO ME BABY	JAMES, RICK	81	120
51	I'M SO EXCITED	POINTER SISTERS	84	183
52	LET'S GROOVE	E.W.& F.	81	128
53	LET'S GO CRAZY	PRINCE	84	204
54	NINE 99 REDBALLOONS	NENA	84	98
55	WHIP IT	DEVO	80	160
56	MATERIAL GIRL	MADONNA	85	138
57	PUMP UP THE VOLUME	M/A/R/R/S	88	113
58	ALL NIGHT LONG	RICHIE, LIONEL	83	110
59	WILD WILD WEST	ESCAPE CLUB	88	140
60	NEED YOU TONIGHT	INXS	88	109
61	LET'S DANCE	BOWIE, DAVID	83	115
62	WALK LIKE AN EGYPTIAN	BANGLES	86	103
63	TINTED LOVE	SOFT CELL	82	144
64	NASTY	JACKSON, JANET	86	106
65	SWEET DREAMS ARE MADE OF THIS	EURYTHMICS	83	125
66	LITTLE RED CORVETTE	PRINCE	83	124
67	WE GOT THE BEAT	GO-GO'S	82	152
68	JUNGLE LOVE	TIME	85	120
69	PINK CADILLAC	COLE, NATALIE	88	125
70	GET OUTTA MY DREAMS	OCEAN, BILLY	88	119
71	RASPBERRY BERET	PRINCE	85	122
72	BACK TO LIFE	SOUL II SOUL	89	102
73	LET'S HEAR IT FOR THE BOY	WILLIAMS, DENIECE	84	126
74	KARMA CHAMELEON	CULTURE CLUB	84	92
75	NO PARKING ON DANCE FLOOR	MIDNIGHT STAR	84	125
76	YOU SPIN ME ROUND	DEAD OR ALIVE	85	130
77	LET IT WHIP	DAZZ BAND	82	132
78	STRAIGHT UP	ABDUL, PAULA	89	98
79	I MELT WITH YOU	MODERN ENGLISH	83	156
80	PUMP UP THE JAM	TECHNOTRONIC	89	125

tells. As our children get older, we remember a sweet glimpse of their youth in the memory of a book or the sound of a distant train whistle.

MEMORIES IN THE MUSIC

For nearly forty years, I have been a disc jockey and understand the importance of music in telling "the story" in someone's life. For many people, certain songs are as important to them as The Pokey Little Puppy story is for me, or a Thomas the Tank Engine toy is for my son. Each time I hear The Steve Miller Band's "Fly Like an Eagle," it reminds me of the day I joined the U.S. Navy because it was the first song I heard after raising my hand to solemnly swear to defend my country against all enemies. That was in 1976, but that song is part of my life's story.

Many of the songs on this issue's list are a part of my wife's life story. In the 1980s, Donna loved to roller skate and many of these songs were regularly played every Sunday night at the rink. Skating was never my passion, but even when we were dating, I knew not to plan anything for us to do on Sunday night, because she would be happily coasting around in circles on those nights. Today, when our car speakers vibrate to some of this issue's tunes, it takes her back to those pages of her life at the roller rink.

LISTENING TO THEIR STORY

When I first meet a bride and groom, I ask them to tell me their story. My inquiry may be how they first met, or how he proposed to her. Their eyes light up when they realize that I actually want to know about them. They understand that I'm more than just someone trying to secure their date and deposit for my benefit. I genuinely want to know their story. Another time when the couple gets to relay their story is during the consultation when I ask them about their choice for a first dance. Invariably, the song choice is either the first slow dance they ever dance to on a date, or the song tells about the deep love they feel for each other.

One of the most rewarding aspects of the job of a mobile disc jockey is the ability to create unparalleled experiences for clients at their events. The energy that a DJ brings to each event, both with the music played and positive attitude, will become the story they will tell for many years to come. The music chosen to be played at the event may be a recap of some of the best times in the couple's life thus far. Often we find that when a client creates a playlist for us, the songs consist of tunes that were their favorites in an earlier part of their life. If a couple is younger, their choices will probably be contemporary music. But, if they are an older couple or the parents are picking some of the music, their favorites may be some of the top songs from the 1980s as depicted in this issue's list. One thing is for sure, if you want to pack the dance floor, playing from this issue's list should satisfy anyone's request after they shout to you, "Play Something We Can Dance To!" **MB**



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

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Astro AVL: An LA DJ Institution

SINCE 1974, ASTRO HAS BEEN PROVIDING EXACTLY WHAT DJS NEED

By Ryan Burger

DJs in LA are lucky, no doubt about it. In addition to having Mobile Beat Las Vegas only 4-6 hours away (depending on what part of LA and the traffic), having the NAMM show close by in Anaheim, which many of them find a way into to see the latest new sound and lighting products, and having many DJ manufacturers based in So-Cal, they also have



plenty of DJ stores to choose from in the mega metroplex that is Los Angeles.

When out in LA for NAMM I decided to take a drive to the North side of LA to the Burbank/Glendale area to check out a couple of things, and one of the big things was to see Astro Audio Video and Lighting (Astro AVL), including owner Craig Merrick and Jorge Rodenzo, who I had been talking to for months about the DJ industry. After meeting up with the Astro folks at the previous MBLV event, I was thrilled to come in and see their home base in person.

Walking in the door I was welcomed immediately, and was thrilled to see Mobile Beat magazines sitting there for anyone to pickup. (Astro is one of over a dozen Dj stores where you can get a free copy of MB, if you don't subscribe.)

This is a DJ store with history, as Craig Merrick told us:



"I started in 1974. I was 19. It was not actually DJ-related at that time. I was doing consumer stereo and TVs and doing rentals to end users. So that was just how I started business and learned about business. But I had people come to me and ask me for mixers and amplifiers and power amps and things, which I didn't even know what the heck that was at that time.

"So I actually asked people when they called me up and said, what are you talking about, what do you use that for, because I was having a lot of people call up and ask. They said you can mix sounds, too.

So I was having so many people ask about that, that I looked into it, checked to see who a few of the manufacturers were, and educated myself on it. That would have been about 1975. Nobody else was actually selling or renting that kind of gear at that time. So I got a few pieces of it, and just word of mouth spread, and there was a huge demand. I wasn't even advertising, not in that category. So from '75 to '76, my business was growing exponentially year after year just by word of mouth.

Craig went on to tell us how Tupac and Dre came in to rent DJ gear, how the studios sometimes need "period" pieces to dress a set a certain way and will rent hardware from Astro and often not even plug it in. Other times DJs will be performing in LA and just want to roll in with their Serato laptops and have everything else provided locally and Astro is a prime source for that kind of hardware.

Craig is especially proud of his staff, who he really feels make the difference between his store and others online or local to LA.

"They know about the product. They can actually tell them about the product. They know what accessories they need to make it work. We actually have a school here. So if somebody doesn't know about how to format their computer for software or whatever—how to map stuff or whatever it is—we've got guys that can show them.

"If somebody likes the idea of DJing, but they don't know how to hook anything up or they don't know how to beat match or whatever, they could take lessons and they can actually do it.

In a short period of time, we can hook them up with a controller. It's one thing great about the technology is that now you don't need 10 crates of records and hauling all this gear around...You've got speakers where the amps are built in, the processors are built in. You've got the controllers, which are very small, lightweight. And you've got all the music that you need on your computer, on your laptop or your hard drive or whatever.

Jorge Rodezno, who has been with Astro AVL for over 10 years, adds, "It's the niche. The DJ world's our niche. It's the vibe. It's our friendly staff. It's our knowledgeable staff. We go the extra mile to make sure that you're comfortable with a purchase. We try to educate the customers as much as possible in a fun way. We don't try to pressure them into getting the \$5,000 setup, when really they're just a bedroom DJ and they want to get a little mini controller.

"If DJs are ever in LA, in Glendale, in the Valley, come check out our store. I'll give you guys a free tour. I'll show you—we've got a DJ school here. We do DJ battles. The winner last year won \$21,000 worth of gear for a \$25 sign-up fee. We go above and beyond. We try to make everybody as comfortable as possible, as happy as possible.

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G&M DJs: Pros from Down Under



GLENN AND MIRANDA MACKAY SHOWCASE SUCCESS IN BRISBANE, AUSTRALIA

By Ryan Burger

G&M DJs, in Brisbane, Australia, originated in Glenn Mackay's experience working for another multi-op DJ company. He had learned very quickly how he would not approach the DJ business when G & M started a year later.

"I first got into the business back in 1998, working for a big multi-op company here in Australia...Looking back, I learned how to do things very much the cheap and nasty way. And then I got the entrepreneurial bug and decided, together with my wife Miranda, that we'd start our own DJ business in 1999. The only business model we knew was the wrong business model, so we've made pretty much every mistake in the book."

They were able to educate themselves through their peers, picking up products and ideas from everywhere, networking with other DJs around the world, soaking up all the information they could. However, their turning point came when Glenn heard about *The 1% Solution* from Randy Bartlett.

AUSTRALIAN-STYLE DJ SOLUTION

"I thought, oh, well, what the hell," says Glenn. "I'll buy that and see how it goes. And sure enough, I watched it, and I thought, wow, this is so inappropriate for my market, but I knew there was stuff I could take from it and inject in my market."

"So not that I took on board every single thing, but I sort of used some of the same concepts and thought processes to create stuff. One of the biggest differences between U.S. and Australia is that over here it's not the typical role of the DJ to be the master of

ceremonies for the event; it's usually a job given to a friend, or an uncle, or a brother, a family member, someone like that."

"So one of the things that I did was we instigated a two-person team. I would be the master of ceremonies, and one of my DJs would be the DJ — or my assistant, essentially, throughout the night. And that's a concept that really took off for us. That really changed the types of feedback we got. It was more than, "Oh, you play great music." It now became, "You guys brought it all together; you really made the night a success." ...And because it was a concept that no one was ever doing, it became a unique selling point for us."

So, G & M DJs had been bitten by the educational bug. Glenn continues, "What buying those first couple of DVDs gave me was this kind of drive, this addiction to getting more educational products, finding out more and more and more. I'm a fairly open-minded guy, so...I buy a book or a DVD, or attend a seminar, and then take from it what I think would work in my market, and then try to push the boundaries a little bit. I think if you're doing the same thing as everyone else you end up charging the same as everyone else. You've got to look for something unique, something different that no one else is doing, and that is an easy way to keep you a step ahead of your competitors."

Glenn and Miranda's business has flourished since adopting an attitude of delivering a service that his potential clients didn't even know that they wanted. They have a team of 12, with events often involving two or three people. While they are solidly wedding-focused every Saturday night, they have some other events to fill in the weekdays as well.

Glenn also brought up something that it seems that more

DJs need to be doing when they expand into a multi-op business: debriefing!

"The office team gets together and we debrief on how everything's gone, what needs to be done to move forward from there, and start prepping for the weeks ahead," Glenn explains.

GOING THE EXTRA MILE

Customer service is another area where G&M DJs really shines. They aren't just about the music.

"The biggest thing that we're doing is probably on a service level," Glenn says. "It's taking ownership of that wedding so that, basically, we are there to do whatever needs to be done. Jim Cerone's Perfect Host theory is another one that resonates well with me. Sometimes you've just have to do stuff that might not necessarily be on the typical run sheet of a DJ or an MC. It might be a case where you need to help the mother of the bride carry the gifts out to her car at the end of the night; all those little things that go on throughout the night that sometimes they just don't know about. It's being that person who brings everything together for them so that they can enjoy their day..."

THINKING DIFFERENTLY ABOUT SALES

A lot of that comes from how we sell our services, and we don't sell our services as music. We sell our service as an entertainment solution. I think a lot of it, too, has to do with the rates that we charge. Because when people are spending enough money, they see you as an authority. They want to utilize your knowledge because they're paying for it, and they want to take advantage of it. They literally will come to you for advice on all sorts of things not related to entertainment, but because they know you're an expert in the field."

G&M doesn't depend on outside bridal fairs for attracting business, since they have moved into having their own showcases. They provide an opportunity for brides to not be blitzed with wedding stuff from a hundred different people at a bridal fair. Glenn told me a good amount about the events they produce.

"That's probably been the biggest difference that we've been able to make between us and other companies here, is that we will put on our own showcase night—information station for brides, essentially, so they can come in and learn all about what we do, ask a million questions, and basically know exactly what they're getting. They can see what they're getting. They can experience what they're getting. They can literally experience what it's like to do dancing on a cloud or any of those things, and it's been fantastic."

"This is a process we've refined over the last seven or eight years we've been doing these. Initially, we had a lot of brides wanting to meet with us, and we thought, hey, we're going over the same stuff every night with every bride. So why don't we just put on an event, invite them all along, and we can say it once instead of over and over every night and two or three times a night?"

"So we set it up, we just took along the basic sound system, played some background music, and then I sort of spoke to the brides for a little bit. I spoke to them not just about what we do, but more about what to look for with wedding entertainment. I tried to make it non-sales-y. Pushy sales techniques don't go over well here. And basically at the end of that first night, when we wrapped up, we were absolutely swamped with people wanting to book us, and we didn't have a booking sheet. We were just going in to provide information so that brides could make a more



Glenn and Miranda with a 2014 award from the Australian Bridal Industry Academy.

informed decision.

"And that's evolved over the years. The last one we did—we like to market them at the larger wedding expos where we know we're going to get the most brides through. We do them at specific times a year when we know more brides are looking for a DJ. We also market through the venue, so at the actual venue it's just us."

"We sometimes will bring along one other supplier—at the last one we had a photo booth company. They brought their photo booth and brides and grooms could jump in that and have some fun. That was really cool, and very well received. Sometimes we've had photographers and videographers in the past, hair and makeup people. And they basically go through the same process. We're not there to sell; we're just there to inform."

"What we do is—and they do the same thing—so as a hair and makeup person, they might explain different hairstyles, and how long curls will stay up and when they'll fall, and different things like that; the difference between, say, airbrushed makeup and traditional makeup. Basically, we use it as a way to show off all of our pretty lights and special effects, and explain the difference between what we do and what they might see as a typical DJ would do."

So, where are things going for G&M DJs?

"We've got a lot of things in the works. I think every time we return from the U.S. we've met new people and seen new things. We certainly want to develop ways to expand upon existing relationships with other suppliers and event companies, so we'll be working more closely with stylists and venues to create solutions with them where we can collaborate on projects and take things to another level that people just aren't doing here. **MB**

Special Request: Connection

DAVE TERNIER: SUPER NETWORKER FROM MANITOBA, CANADA

By Ryan Burger



The Internet has afforded so many advantages to the professional mobile DJ of the last 20 years, that DJs from Canada, can be networking regularly with DJs anywhere from an hour or two away to a thousand miles away to half-way around the world. Dave Ternier of Special Request Weddings in Virden, Manitoba (3 hours west of Winnipeg) is a prime example of someone who is learning from DJs everywhere. For US DJs who can't picture where he is, it's just north of Bismarck, North Dakota.

As always, I asked DAve where it all began for him.

"The short version of the story is...I have an aunt and uncle in the Netherlands who made their professional career out of singing. They were a professional singing duo, and I was visiting the Netherlands back in 1997 and thought, this is incredible how they're entertaining people like this, awesome.

"And, yeah, I just came home and me and a couple of buddies started up something just to entertain elementary schools in the afternoon, play music, which loved the idea of it, and then following high school. It kind of turned into a part-time weekend-warrior type thing as it does for most people, until 2010 when I moved to Manitoba. Met a guy named Bryan Podworny from Expressions Entertainment. He showed me the best wedding reception ever. Ended up at Mobile Beat in February 2011, and there's been no looking back."

Dave then sunk himself deep into networking with DJs nationally and internationally. Besides Bryan, who we will talk about more in a moment, his major influences in developing his

DJ career have been Mark Ferrell, Peter Merry, Mitch Taylor and Bill Hermann. "A lot of these guys," explains Dave, "have helped me see the world outside of my own I suppose, which I think a lot of DJs get caught inside of, which is really limiting to one's growth."

So, what about the major influence, close at hand?

Dave says, "Bryan lives 45 minutes away from me. Without his encouragement and pushing—we've pushed each other over the years an awful lot. In fact I just wrote something. I put that on my blog for DJs about the fact that he and I pushed each other for the last five years. We continue to leapfrog each other when it came to a price and creative involvement at our events, so he's certainly a very strong individual in my life in that regard."

"We're used to traveling 30 minutes, an hour, hour and a half for almost anything. I often laugh when DJs in bigger cities say, oh, god, I'm not going to that DJ meeting. That's across town. That'll take me 45 minutes to get there. Well, it's all about perspective, though; right? For me, 45 minutes to get anywhere—I'll almost do that for coffee; not quite, but almost."

But Dave doesn't stop with just networking with DJs, and tells us how networking with wedding networks and groups is "one of the most underutilized ways DJs can be known in their markets for positive reasons." He is a member of a Manitoba wedding vendor group that started out just on Facebook and has grown to 250+ members and now has in person events every other month or so.

MASTER OF CEREMONIES REVELATION

"...One of my big ah-ha moments came when I attended Mobile Beat in 2011," says Dave. "Most DJs in Canada—in fact, the overwhelming majority—do not function as the MC. When I first



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attended Mobile Beat in 2011, I was aghast at the fact that all these DJs were talking about MCs, and a lot of the content that was presented at Mobile Beat had to do with MCing, and I thought that was the most ridiculous notion I'd ever encountered.

"When I discovered that there was another way of doing things, that is what rapidly gave Bryan and I a unique selling proposition, so to speak, in that we perform that function to a very high level of integrity and degree now in an environment where most DJs simply don't even provide the basic of MC services. So that has helped us certainly stand out an awful lot. I think...it's probably helped us accelerate our growth at maybe a slightly faster rate than others might discover in other areas."

YOU'LL NEVER WALK ALONE

Dave wrapped up our interview with some powerful thoughts on connecting with our DJ comrades-in-arms:

"I guess I want people to realize that regardless of their situation they're not alone. If there's anything they're struggling



in, if there's anything that's not working for them, just speak up about it, or find somebody that you can click with and say, hey, this sucks. I need to work on this. Pride and ego play a lot in our industry. And there's certainly a healthy level, but I would say to a point it plays an awful lot too much, and sometimes we just bury things and try to live a life that maybe isn't exactly true.

"There's another DJ out there who's fighting with the same thing as you are. So own it, and

figure out how to work on it together. [Like Bryan and me] ...every DJ needs to find that person who will push them, who believes in the fact that they are worth more, can get more, can be better.

"We all need that individual. Whether that person's in our market, or whether that person's a three-hour flight across the country. I don't care. It needs to be somebody who is willing to grow with you so that the two of you can push each other. I think that's huge...In fact I'll be speaking later on with a guy who posted on DJ Idea Sharing, saying 'Hey, has anybody ever had a mentor to help them get better?' It seems like such an odd request, but it really shouldn't be." **MB**



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From the Ground Up, Part 3: Baby Steps

By Stu Chisholm

For those of you just joining my column, here's the quick recap: A rare opportunity came along that allows me to implement a complete overhaul of my DJ business from top to bottom. Besides having been operational for 35 years, changes in the economy and the way that both business and entertainment is done make this a smart investment.



As I wrote last time, one of the most maddening aspects of this has been a decided lack of enthusiasm on the part of other people and companies I've been depending on to get things done. It's not that they're not good at what they do—quite the contrary—they're so in demand that they're constantly backed up with work. If you want the best, you've simply got to stand in line.

GETTING THINGS ROLLIN'

So let's talk about the "problem child" of my threefold rebuild: transportation. After being in their shop just over a month, (more than two weeks longer than originally promised) the guys at Premier Finishes finally called to say that Vanzilla was



*Stu Chisholm had been collecting music since he was about age 8 and began his DJ career in 1979. After a stint at the Specs Howard School of Broadcast Arts, he studied the DJ arts with famous Michigan broadcaster Bill Henning, interned at Detroit's rock powerhouse, WRIF, and later added voiceover work and club gigs at Detroit's best venues. He has shared his extensive DJ experience through MB columns, as a seminar speaker and through his book, *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*.*



Join Stu online, at MobileBeat.com as he chronicles his complete company re-vamp in his blog, "From the Ground Up."

ready for pick up! Vanzilla, as you might recall, is my trusty '96 Ford E-350 cube truck with a fiberglass Unicell body, which I decided to restore instead of replace. My long wait was well worth it! As I said, these guys are the best at what they do, and my 18-year-old ride looked brand new, enough so that when I got it home, my neighbors congratulated me on the "new truck." But just as my rebuilding strategy has three elements (truck, systems and marketing), the van restoration has three phases: body, mechanical and graphics. At this point, I have a blank canvas for graphics, but the more pressing problems are mechanical ones.

Even though I've got less than 80,000 original miles on my odometer, Vanzilla has developed some definite mechanical problems. The first one I had to confront was the door locks! The driver's side wouldn't turn even with a key, and the passenger side door handle wouldn't work from the outside. So it was off to my local Ford dealer for a quick repair. Next, the actual engine work would be done by Mike's Truck & Trailer Repair in Clinton Township, Michigan. They, too, are the go-to place for commercial truck repair, and as such, they have a backlog of customers. Dragging my butt out of bed before noon is a chore, but I did so on a Monday morning in the hopes of having the van fixed and returned the following Friday for the first gig of my Christmas party run. Did I mention backlogs? When I got there, they hadn't even touched Vanzilla the whole week! Lucky for me, my roadie for the weekend has a minivan, so we loaded it up for the gig, leaving the van in Mike's overworked hands. As I write this, I'm assured that an estimate will be forthcoming on Monday and work completed within the next week. I've got a 5-day window. Fingers cramped from crossing them. Coming up: cool new graphics and an interior makeover!

TECH TOCK, YA DON'T STOP

Since the van has been my focus, work on the DJ rig has been partly stalled, some paperwork and minor purchases being the exceptions. After settling on a strategy for my main DJ console and light show (specifics later), I got a gear list and quote from Ben Stowe of NLFX. Yes, he finally found the time to address my needs (thank you, Ben!) and

delivered, to my great relief. I did manage to pick up one major component: hard drives. A pair of Touro S, high-speed (7200 RPM) 1TB shirt-pocket-sized hard drives should handle my entire music library with plenty of room to spare. The drives, paired with my DAP ruggedized tablets, should keep both size and weight down to a bare minimum. Ben also suggested a Sennheiser hand-held mic with a micro receiver that is the size of a lavalier belt pack, yet offers true diversity, bullet-proof reception while occupying minimal room in my console. The dream of an attaché-sized, hand-carried console is coming together!

Okay, so I did promise specifics. Here they are: to control the tablets, which run Windows 7 Pro, Ben suggested the Pioneer XDJ-Aero. It's got some unique features that seem custom made for my application. First, it's extremely thin and lightweight. It also offers wireless control, connects with tablets and smart phones and has a built-in 2-channel mixer, which eliminates the need for two separate devices. To feed balanced amps/speakers, I also ordered two IT1 isolated transformer units, since the Aero apparently only offers RCA outputs. Up next: deciding on a console case and putting it all together!

THE LIGHT STUFF

My "workhorse" light show now consists of a "pod"—a CSL-inspired box that I had custom built by All-Phase Case Co. in Clinton Township, MI, back in the '90s. It contains my wash, strobe, mushroom and starball. The concept is simple: pop the covers, mount it on a pole, plug in the power and control cables and you're done! And so it has been. The main drawback is that it is still incredibly bulky, not to mention heavy, requiring two people to oof it up into place. Transportation motion can also loosen-up screws, knobs and other fasteners, which then require constant tightening and attention. Lastly, the main cover is huge, and often a pain to try to hide somewhere in the venue.

In my quest for smaller, lighter and cutting-edge, Ben's suggestion was to replace the old pod with Chauvet's new GigBAR IRC, which contains four effects in one infrared remote-controlled package. His quote came the same day as their official release, so I've ordered two of them, one for smaller parties and two for mid-sized events. As I write this, I haven't decided whether or not to retain my biggest light show for those larger (1,000 and up) events. It will either be overhauled or replaced. To be continued...

MARKETING: GETTING SERIOUS

On a business level, the most critical problems I've been facing involve marketing, and the biggest detriment has been my website. As I mentioned previously, I've neglected it because most of my business was referral-driven. Today, as most MB readers know, a website is much, much more than an online business card. I've had a rather talented friend working on a new site for a while now, but talent doesn't equate with reliability, and sadly he's busied himself with other things. This leaves me in something of a bind, as my own skills at website design are paltry at best. I'll be scouting a good website developer over the next few weeks. On the upside, I still have my friend's • work, so we won't be starting from scratch, but I'm afraid that this may extend



well into the first quarter of the year. Beyond the website, I'll also be consulting with some marketing gurus that might be familiar to MB readers...but I'll save those details for next time.

How about you? Did you ever overhaul your DJ business, or maybe plan to? Tell us about it! Please send any advice, comments or constructive criticisms you'd care to share to DJStuCrew@gmail.com with the subject "DJ makeover." Look me up on Facebook, too. Thank you for joining me on my journey thus far, both here and the blog at Mobilebeat.com. Until next time, safe spinnin'! **MB**

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GLENN MACKAY

G&M DJS
BRISBANE, AUSTRALIA

One item I always keep in my DJ toolbox is baby wipes. It wasn't until we had children that we realized the power of these awesome little wipes. They are great for cleaning up all kinds of things and have saved the day on many occasions. Whether it's cleaning a piece of equipment, helping a guest with a spill or even helping out an underprepared and overwhelmed mother who may be on her first outing, I can tell you that baby wipes are a cheap and easy way to keep everything under control.

Another item I love is my Honda generator. It's small, quiet and has helped me out of a few sticky situations. Not only does it allow me to do wedding ceremonies where the location has no power, it also gives me a back-up power supply in case the reception venue power cuts out. It may not last all night, but it certainly can keep the party going while the venue power situation is restored.

My iPad is another item I don't leave home without. Not only is it my primary way of keeping the event agenda with me at all times, it can also carry enough back-up music to save the day if the main system and other backups fail; plus, keeping a few kids games on there allows me to entertain kids who may otherwise have been causing trouble at a wedding ceremony when required.

ANNA-JEANNINE "DJ AJ9" HERMAN

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As my environment changes, I can never control every variable in the room. These tools keep me comfortable

in a variety of different places as a "home base" upon which I can rely. Even when I'm traveling cross-country, these are sure to be in my carry-on.

My trusty Shure 55. This is the most important tool in my entertainment arsenal. I love the portability and reliability of my wireless handheld or lav Sennheisers for ceremonies, speeches, and toasts, but the Shure 55 is a little bit of luxury that's special, just for me. My



Shure 55 not only provides the vehicle for amplification of my own voice, which is the keystone of my entertainment act, but it also serves as a visual "flag" for my personal style before I ever speak a single word. The free-standing architecture leaves my hands free to gesture or to clap along with guests.

My MacBook Pro and MyGalaxy Note Tablet, where I keep my agenda and my script, plus DJEP and DropBox stuff. I love ThanksCase's cover that has a hand strap for a secure grip while speaking/scrolling.

The "Little Blue Box." The LBB is an assemblage of compact audio converters that we keep in a small blue box, just in case we need them: mini to 1/4"; 1/4" to XLR; mini to RCA; the connector I need to rig a wireless lav setup into a wireless signal broadcast; and MANY MORE. A careful planning process with clients is always key, but...sometimes, things still get missed or forgotten in translation. The "LBB" has helped us preserve our magic by: helping us broadcast sound into a (previously-unknown) guest overflow area through a venue's house system; accommodating a (surprise) musical act; and mitigating the random but invariable equipment failure that can occur while schlepping sensitive audio equipment from place to place in a van.

Gaff tape, zip ties, and Matthellini clamps, because a good non-marring grip helps me keep safety first, always.

JUSTIN KANOYA

DJ KANOYA PRODUCTIONS
SAN DIEGO, CA

When it comes to my DJ toolbox there are several things that I don't leave home without. But for this edition, I am focusing on appearance and grooming.

Over-the-door hanger. Hooks keep things off the ground, and more importantly hooks keep things off bathroom floors. When I finish my load-in and set-up, it's time to change from the roadie clothes to the MC clothes. I bring my clothes in a garment bag, and while most bathroom stall doors have a hook, it's always good to be prepared in case there isn't one (or you need an extra). An over-the-door hook



does just the trick and allows me to hang my bag or my hangers while I get myself dressed.

Incidentally, the hanging garment almost acts as a storage locker with it's many zipped pockets and areas for special storage.

Lululemon ABC pants. What's inside that bag? For starters, I always wear ABC pants, from Lululemon Athletica (www.lululemon.com). Since most of Lululemon's apparel is designed for fitness and yoga, you would assume there is not much to wear outside of the gym. However the ABC pants are the best duds a mobile DJ (or any guy for that matter) should own. Incredibly comfortable, fabric that protects from light wind and rain and stretches with you (no splits in unmentionable places). But above all they are stylish and look great. I wear them for all my gigs, including weddings. They come in a variety of colors including beige, black and dark gray.

Halo headband: Have you ever loaded your gear in on a hot summer day, and as you are bending down to start taping down cables you notice stream of sweat rolling down your forehead and into your eyes? Of course, this happens to all of us and I wear a headband to contain that. But not just any headband, I wear a Halo (www.haloheadband.com).

These headbands, which come in many colors and widths, have a special sweat block seal that stops sweat from rolling down the front of your face. The seal channels sweat to the sides of the band and absorbs in the moisture wicking material. They are pretty amazing, and are one of the few headbands you'll see in hot kitchens, on surgeons, marathon runners, and now, DJs.

Toiletries. If I was important enough to have a contract rider, I'd almost certainly ask for a changing room with shower facilities. But alas, my name is not Calvin Harris. So the next best thing is to carry a bag of toiletries that will at least make your presentable when it's showtime.

Loading in all that gear for a mobile gig is hard work. We sweat...and when we sweat, we stink. I carry a small towel to rinse my face with and possibly dry any sweaty spots. My bag contains fresh smelling body spray, toothpaste and toothbrush, mouthwash, hair gel, comb, deodorant, etc. It may not be as good as a hot shower, but it's close enough and you'll be ready to go.

BEN STOWE, CTS

NLFX PROFESSIONAL BEMIDJI, MINNESOTA

They say the only tool you will miss is the one you don't bring. Of course, bringing everything simply isn't practical, so a reasonable balance must be found to be well equipped, and yet portable. I understand the struggle. I am frequently traveling to places that I am not intimately familiar with to work with a variety of different technologies, and more often than not I am flying there. I have a pre-defined limitation on the size and weight of my toolbox due to the airlines rules.

You are only limited by your own circumstance, so you may find my recommended list to be incomplete, or excessive. I've put together a list of what I feel is essential for a DJ to have in their toolbox at a show, but it is by no means carved in stone.

A multi-meter. As the name implies, it's good for a multitude of things. It can very quickly and accurately identify AC or DC voltage, resistance and continuity. The information from those four basic tests will answer 99% of your electronic questions in the field. Many multi-meters are also capable of other measurements such as capacitance, transistor checking, temperature and more, but those are often more advanced issues than you would care to tackle at a show.

Screwdrivers. I carry a number of sizes of both Phillips and straight blade screw-

drivers. (Or, as I learned while working in Tokyo, "plus" and "minus" as the Japanese brilliantly refer to them.) Mine have insulated shafts. You could easily get away with a 4-in-1 unit. You just need the ability to tighten what is loose, or open what is closed. It's a good idea to have some precision screwdrivers as well. Sometimes small screws can create big problems.

Wire cutter. A good wire cutter is worth its weight in gold. It will make clean, precise cuts on a wide variety of materials.

Cable tester. There's an old adage about the weakest link. Cables are the backbone of every system. They endure the most abuse, but a failure brings the system down. A cable tester will quickly identify an issue and set you on the course to a solution.

Soldering pencil. If your cable tester identifies a broken cable, you either need a spare (which is always a good idea) or you need the means to fix it. Solder is one of the leading ways of making electrical connections in our equipment, so we should have the proper tool to repair them. Keep a small amount lead-free solder and a cleaning wireball in your solder kit as well.

Wire stripper. Absolutely essential for repairing wire connections. Be certain that you have a model that will strip sufficiently small gauges (at least down to 24).

Utility knife. A good sharp utility knife can be essential for a variety of repairs and fabrications. I've seen a donut for a framing spot made out of cardboard

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on more than one occasion.

Pliers. Anything is better than nothing, but I carry a few different sizes and styles. Each addresses a specific need. I know some who simply travel with a multi-tool like a Leatherman® but I prefer to have more specialized tools and they don't take up much space.

Electrical tape. This can be very essential for a variety of emergency repairs at a show.

Spare connectors. I recommend keeping a few replacement connectors in your kit. The exact ones will depend on your show, but it's always a good idea to have XLR, Speakon, NEMA 5-15P and 5-15R (common electrical plug and receptacle) as well as maybe a 1/4" and Powercon if your system uses any of those too.

Fuses. These are small and cheap, but they can create major headaches when you don't have a replacement. Always keep an assortment of replacement fuses handy. Know what type and amperage value fuses you should have on hand for your equipment.

Cable ties. These may be the greatest invention known to humankind, maybe right behind the wheel. The uses for these are nearly limitless. Recently I witnessed a cable tie being used to fix a broken button and zipper on a performer's pants. I wouldn't believe it if I hadn't seen it, but once again my respect for the lowly cable tie was affirmed.

Tape measure. It's such a simple thing, yet the times it comes in handy are innumerable. I carry a small one in my laptop bag as well as a 30' in my toolbox.

Batteries. Ok, technically, a battery is not a tool, but neither is a fuse. A friend recently turned me onto using rifle cartridge cases to keep them organized. Keep replacement batteries for anything in your show that relies on them, including the testers mentioned above. Be certain to protect the terminals on a 9V battery with something non-conductive. If they short out they can present a fire risk.

Adaptors. You just never know what the night might bring. I recommend having a variety of audio adaptors to

allow for some interconnect flexibility.

Gaff tape. A DJ's duct tape, only better. Gaff tape is primarily designed to secure cables without leaving residue, but its uses are nearly limitless. On more than one occasion I've seen black gaff tape used to temporarily hide an embarrassing rip in black dress pants. With cable ties and gaff tape, who needs tailors?

That said, if you know how to sew, it wouldn't be the worst idea to carry a basic garment repair kit complete with replacement buttons. That's something that's not in my toolkit, so the unfortunate souls mentioned above had to rely on me for cable ties and gaff tape. It didn't matter to me, I was comfortably hiding in the shadows off stage.

Work gloves and safety glasses. I've saved the best for last. While most of the items above are essential for field repairs, they can also put your personal safety at risk. Always properly use personal protective equipment. The show is no good without you. **MB**





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Big Screen Sensation

THE VISUALLY ADEPT NV CONTROLLER FROM NUMARK

By Michael Buonaccorso, Jr.

If you're in the market for a new DJ controller, you may feel overwhelmed by all the choices currently available. I sure felt that way when looking at all the different brands and options available to choose from. Introduce the Numark NV to this sea of controllers, and you suddenly have a new feature found in almost no other DJ controller currently on the market: screens!

The incorporation of two 4.3 inch full color screens right into the controller definitely changes the game. Read on...

UNBOXING

When I pulled the Numark NV out of the box, the first thing I noticed is how light it felt. Weighing in at 7 pounds, and at just over 2 inches of thickness, this controller is ultra portable. With approximate dimensions of 13" x 21", it is simple enough to stash in a large padded bag for easy transportation. Of course if you gig as much as I do, it is definitely beneficial to invest in a quality hard case. I found many different options available from several major case manufacturers.

SETUP

Setup could not have been easier. I simply plugged the AC adapter into the controller and the wall, and used the included USB cord to plug the controller into my laptop. The XLR ports on the back of the unit could then be plugged directly into my powered speakers. I fired up Serato DJ, the software automatically recognized my controller and I was ready to have some fun.

The Numark NV is designed to work natively with Serato DJ. But what about those who choose to use a different software program? Because the NV is a MIDI device, it can be mapped with any software of your choosing, including popular titles such as Virtual DJ and Traktor. One thing to note, however, is that the built-in screens will essentially only work with Serato DJ. With one exception, they offer no functionality with other software programs. At press time, the only other software able to utilize the screens is Virtual DJ 8 (Build 2174.951). In the future, of course, I hope to see new versions of the NV that are optimized for software other than Serato DJ.

THE SCREENS

The 4.3" color screens are definitely unique to this controller. So it is only natural to ask, "What do they do?" The answer is many things. There are three different screen displays on the NV that can be toggled. The first screen looks very similar to the display on a laptop screen. It displays track status information such as the name and artist of the currently playing song, native BPM, adjusted BPM, time remaining, and the functionality of the trigger pads.

The screen can also display the status of the 12 different effects built right into the controller. A detailed full-color waveform can also be displayed for each song playing. And because the NV supports up to four decks of mixing, you can toggle displays between decks 1 and 3 (for the left side) and decks 2 and 4 (right side).



The more I used this controller, the more I found the screens extremely useful. During bar gigs, it was easy for me to multitask on my laptop while still being able to check the status of the currently playing song. I usually like to have a Top 40 chart (like iTunes or *Billboard*) up on the screen to assist me with my music selection. I was able to keep this open on my laptop screen, while using the screens built into the controller to navigate through my music. During more formal events such as weddings, the functionality of the built-in screens allowed me to even close the laptop and use just the screens to

navigate. Not only does it reduce the stigma of being a "laptop DJ", but it also allowed me to dial in and focus on what's most important: creating a killer music set and making sure people are having fun!

One feature that was unfortunately missing from the screens is the ability to overlay waveforms of each song. When mixing two songs, it is very handy



to be able to show both waveforms on top of each other. Another great feature that will hopefully appear in future NVs.

TOUCH-ACTIVATED KNOBS

Another set of features that set the Numark NV apart are its touch-sensitive knobs. A typical knob is adjusted up or down to manipulate the control, but the addition of touch adds another level of functionality. For example, the bass, mid, and treble knobs can be configured so that if they are touched, they will act as kill switches. Releasing the knob will bring the levels back to wherever the knob is physically set. It's a cool feature that comes in handy.



Michael Buonaccorso, Jr. grew up immersed in a DJ environment, as son of pro DJ and Mobile Beat cofounder, Mike B., Sr. With an inborn curiosity about how things work, he went from repairs on old radios to lawn mowers to automobiles to sound equipment. Not surprisingly, today he holds a bachelors degree in mechanical engineering and runs his own entertainment company. He has attended every Mobile Beat Show since 1997.

LAYOUT

The overall layout of the NV is mostly intuitive. The touchpads are located at the bottom of the controller, where they are very convenient to operate. The generously sized platters make mixing super easy. The FX buttons are located on the top of the platters and are easy to reach. The one gripe I have with this controller is the location of the play/pause button. Unlike many other controllers, the button is located right next to the crossfader. As I found out the hard way (and on multiple occasions), my (left) crossfading hand unintentionally hit the play/pause button and stopped the music when attempting to mix. I wouldn't call this a deal breaker by any means, just an annoyance to work around.

The crossfader on the NV is very easy to manipulate, and is feather light. And it's built to be user replaceable, which is nice, considering that over time these things do wear out. The crossfade contour can be controlled via a switch where you can choose between fade and cut. A knob to adjust the contour would have been a nice addition, but perhaps we will see that in version 2.

There is one dedicated microphone channel on the Numark NV, as well as one auxiliary input via RCA. However, these two inputs are actually one channel, controlled by a toggle switch. This means it is not possible with this mixer to operate an auxiliary item (like a CD player), and a microphone at the same time. This is common with many controllers in this price range, however it is worth noting that if you are running multiple microphones or auxiliary devices, you will need an additional mixer to handle these items.

SERATO FLIP

The Numark NV is one of the very first DJ controllers to fully support Serato Flip. Serato Flip is a new expansion pack for Serato DJ that allows the user to create custom mixes and edits on the fly.

Normally available for \$29, Numark is including this expansion pack with the NV for a limited time. While, I did not have a chance to check out this functionality, more information about Serato Flip can be found at Serato.com.

CONCLUSION

The Numark NV is one of the first DJ controllers to have full color screens built right into the controller. The more I worked with them, the more obvious it seemed that all controllers should come with built-in screens. And I expect that in the next couple of years, screens will become the norm rather than the exception. It has full integration with Serato DJ and Serato Flip. And it is priced under \$700, making it an excellent value all around. I would highly recommend the NV to anyone in the market for a new controller. It is a solid package that will be hard to beat. **MB**

www.numark.com

Hiking the Miles of Aisles

NAMM 2015 DJ HIGHLIGHTS

By Justin Kanoya

Walking the miles of blue carpet that lay on the floor of the Anaheim Convention Center these past four days, I think I heard my feet say something to the effect of "what have we done to deserve this?"

Additionally, I know I overheard someone say "another year, another NAMM."

It was indeed another year, another NAMM. But for DJs, this might just turn out to be the best year yet. The host of products releasing in 2015 are aimed toward streamlining your setups, offering tools to meet the demands of seasoned pros as well as the needs of newbies, and providing satisfaction whether you are a turntablist or a controllerist.

Sorry if you vowed to "not spend any more money on DJ stuff" this year. It's going to be hard to keep that promise. I found myself in that camp, but am slowly realizing there is some stuff I'm going to need / want.

Here are a few highlights...

ON THE TABLE

Turntables are hotter than ever, controllers are more than just buttons.

During the Invisibl Skratch Pklz performance in the Pioneer DJ booth, a fact was thrown out that more than 400,000 turntables were sold in 2014. Not sure of the validity of that figure, but turntables are certainly more popular than they have ever been in recent years. This was evident on the NAMM show floor as many booth have live DJs demoing product and providing tunes via turntables.

Controllers continue to improve, laden with features that users have demanded as the use of them has grown in popularity. One such feature that is slowly creeping in is the addition of LCD displays.

Most impressive were the Pioneer DJ XDJ-RX and Numark NV. In fact, I was completely fooled while toying with the NV, as it was hooked up to a laptop—placed out of sight—running Serato DJ. I asked where the USB input was, assuming there was a thumb drive loaded with music.

The fact that I was navigating record crates within Serato, so easily and intuitively on the NV's LCD screen was pretty neat.



Denon Envoi

SPEAK UP

From a DJ performance gear point of view, Denon DJ was a bit of a disappointment. There was the release of the new MC4000, a two channel controller, natively mapped to Serato DJ. But other than that, not much else.

However, apparently Denon had something else up their sleeve: its Axis Speaker Line. The speakers come in 8-inch (\$499) and 12-inch tops (\$599), with a 12-inch subwoofer (\$599). All reportedly pumping out 2000 watts each. The rear panel of the tops, contain a two channel mixer with both line and XLR inputs and independent volume controls for each.

For portable needs, Denon also debuted the Envoi 10-inch, two-way, battery powered speaker. This speaker (\$599), with its 12-hour rated battery, might just be the end all for anyone looking for a compact wedding ceremony or cocktail hour speaker. Inputs include: SD card, USB, RCA and 1/4"inch. There is also

Bluetooth connectivity. There are two XLR inputs as well as a 16-channel UHF wireless mic included with the system. The speaker comes with a telescoping handle and wheels to easily roll up to the set-up area.

AND LIGHTING UP...

I truly believe American DJ is ushering in a whole new category of compact lights that all manufacturers will continue to take their lead in. I finally had a chance to see the various items in their "pocket line": the Inno Pocket Beam, Inno Pocket Wash and Inno Pocket Spot. Dare I say they are "cute"?

Also new are the Pinpoint Go Color fixtures, available in RGBA and also cool white. These are the pinspots of the 21st century, with an all-white casing, battery power and even being attached with a heavy duty magnet. So they'll stick anywhere a cake or centerpiece needs highlighting.

For DMX control, not enough can be said about the WiFly NE1. This debuted at LDI in November, but many are getting their first hands-on look at it now. This controller really is for "anyone," and provides much more than your standard 16-channel controller, but also with much more ease than employing a completely separate computer system to run a complex system of static and moving head fixtures. For those looking to step up their DMX game, this definitely deserves consideration.

So, another year, another NAMM. Start saving up that money, I know I will. But first, a foot massage. **MB**

Cream of the New Crop

NOTABLE DJ GEAR FROM NAMM 2015

By Michael Buonaccorso, Jr.



Denon DJ MC4000

NAMM is the world's largest trade-only event for the music products industry. Every year, over 90,000 attendees gather in Anaheim, CA to test out the newest, coolest, and slickest gear. Here are a few product highlights from our trip.

DENON DJ DS1

The Denon DS1 is a DVS interface exclusively for Serato. For DJs that prefer the feel of real vinyl, a DVS interface is required to hook turntables up to a computer. For years there were very few options to do this, and they were all very pricey. Denon changes the game by introducing an all-new, high-quality interface for the breakthrough price of \$299.

DENON DJ MC4000

A brand new controller from Denon, the MC4000 works natively with Serato, and has extra features specifically for mobile DJs, while omitting features that most mobile DJs have no use for. For example, it has two full microphone inputs, and both inputs include ducking and echo effects.

www.denondj.com

PEAVEY DM SERIES LOUDSPEAKERS

For years, Peavey has been known as a brand typically associated with bands and band equipment, but not necessarily with DJs. Peavey is looking to change that with their new Dark Matter (DM) series of loudspeakers. More sophisticated than your typical powered speakers, the DM series loudspeakers feature an LCD display on the back of the unit, and allows the user to select the ideal EQ preset for their application.

www.peavey.com

ELECTRO-VOICE EKX LOUDSPEAKERS

Called "our biggest launch ever" by Electro-voice, the EKX series is an exciting new addition to the EV line of loudspeakers. Eight different models were introduced, including 12 and 15-inch models, as well as 15 and 18-inch subwoofers. A built-in LCD screen makes it easy to create and store up to five user-programmable presets. For DJs, this means if you have a venue that you play at frequently, you can tweak your settings one time to make the sound ideal for that room, and save them in memory for next time you play in that room.

www.electrovoice.com

NUMARK NS7III CONTROLLER

Like the Numark NV (see our review on page 50), the new NS7III has screens built right into the controller. But unlike the NV, it has a third screen in the middle, which means the two waveforms from each deck can overlay each other. According to Chris from Numark, this was a major feature request on the NV, but there simply wasn't enough



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space to incorporate a third screen on that product. The NS7 is large enough where they were able to make this happen. Also of interest, if you own the NS7II, you will soon be able to purchase the screens separately to upgrade your existing controller.

www.numark.com

PIONEER XDJ-RX

Continuing the craze with controller screens, Pioneer DJ introduced the new XDJ-RX at NAMM this year. The XDJ-RX is designed to fully integrate with rekordbox DJ software. Two USB ports on the front of the unit allow the user to connect an external hard drive or drives filled with music, and then the large, built-in, full-

color screen allows the DJ to view and overlay waveforms, all without a computer.

www.pioneerdj.com

AMERICAN AUDIO ELS GO

These are battery powered portable speakers from American Audio with a 6-hour life. In my opinion, every DJ should own at least one of these. I can't tell you how many times I have worked at a wedding ceremony where it was extremely far away from power. Bring one of these, a stand, and your laptop or a SD card loaded with the ceremony music and you're done! No power cables to run. Think about all the other applications where a reliable wireless speaker would be useful. Cocktail hour anyone? **MB**



American Audio ELS GO

WHOOSH! There it Is!

ENGAGING IN "TECH HYGIENE"

By Mike Buonaccorso

Wandering the massive halls of the Consumer Electronics Show can be a daunting challenge, with products large and small from all ends of the spectrum. But it was a great place to find a few nuggets for this column, because they truly can be considered, "Gadgets and Gizmos."

"Tech hygiene"...ever hear the term?

Research from the London School of Hygiene and Tropical Medicine at the University of London indicates that 82 percent of mobile phones have some form of bacterial contamination. Dr. Jeffrey Cain, President of the American Academy of Family Physicians, said, "People are just as likely to get sick from their phones as from handles in the bathroom." Wow! Our phones are one thing, but how about

those laptops out every weekend? What next—Apple ebola?

So along comes WHOOSH!, maker of WHOOSH! Screen Shine, a non-toxic, streak-free screen cleaning solution that keeps screens shining like new and resistant to fingerprints and smudges. WHOOSH! does not contain alcohol, acids, ammonia, chlorine, solvents, petroleum distillates, or phosphates.

I took a sample and gave all my electronic device screens a squirt, which resulted in a clear, truly streak-free finish that made the screens shine like new. Did I create a healthier work environment? Well, you really can't prove a negative. If I don't get sick how will I know it's due to my clean screens? But, it's a reasonably price item that can't hurt and could very well help. WHOOSH! Screen Shine is available at Apple stores and at www.whooshscreenshine.com in three sizes starting at \$4.99. **MB**

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The Value of Improv Comedy

BUILDING SKILLS FOR PERFORMANCE AND BEYOND

By Matt Martindale

Having personally performed at nearly 2,000 events as an MC and DJ (1,406 weddings and 550 corporate events to date), I am frequently asked, "What is the single best thing you've ever done to improve your ability to perform in public?" Without question, it was to take FORMAL training in improvisational (improv) comedy. In fact, I've done it twice now over the past decade.

Okay, let me clarify really quick first. What I am specifically talking about here is improv comedy taught in the structured context of a formal college course (at the university level, where there are a lot of public performances) for a full semester, taught

by the department head of the theatre department. I'm not talking reading a book, taking a cheesy two-hour seminar, going to a half-day, watered-down workshop, or watching a video and thinking you're good to go...because you're not. In the same way, you can't learn to ride a bike then expect to race and win the Tour de France with any of those methods either. I'm talking about an actual, full-length, structured class with tons of spaced repetition, tons of learning, practice, public performances, and classmates (a team) you trust.

IMPROV DEFINED

Yes, improv is a skill anyone can learn. It's a skill that is refined through practice, practice, and more practice. It's about making the investment in honing one's intuition and developing a col-



laborative mindset with your "cast" of fellow performers for the benefit of the audience, the scene and the team.

Improv is about creating a focused mindset of who you become, and why, in an event, as it unfolds in real time. Improv is about learning how to observe, anticipate, think and react.

Improv is also about refining this cooperative intuition by being able to make split-second, very sophisticated decisions, literally on the spur of the moment without the benefit of a script or plot. The key is trusting others (your team on stage; employees or fellow vendors even at an event) to always unconditionally do the same for you for the sole benefit of the scene, fellow performers and guests. That's what makes the art of performing improv so compelling, so frantic, yet so rewarding. It comes down to trust and always having a mutually cooperative attitude. (A special "thank you" to DJ industry legend Todd Mitchem for suggesting, back in 2001, that DJs could utilize improv comedy to improve their performance.)

I know, I know, maybe you're thinking you already do that at your events. Unless you have taken improv, you don't. Let me explain what improv is NOT: It is not about being the funny guy in the corner trying to "steal" the show with a barrage of one-liners. It's NEVER about taking the credit for something, or ever trying to become "the show." Truthfully, I've witnessed far too many MCs and DJs in person who apparently believe they are "the" show at an event, even a wedding. Frankly, they don't get it. They take credit when things go well and quickly blame others or make excuses when they don't go well. Improv performers never do that. We succeed and fail together.

The most important rule that makes improv possible is the idea of agreement. This is the notion that we performers accept everything that happens to us at the very moment it happens, then selflessly move forward for the benefit of the scene first (in this case the moment you're creating for the bride or groom), the audience (guests), and fellow performers (other wedding professionals).

PREPARING TO IMPROVISE: NOT AN OXYMORON

And we all know that anything can happen. I've had several crazy things happen this last year at weddings: three cakes falling over, two heart attacks, power going out, a forest fire 30 minutes before a ceremony a half-mile down the road, and even more.

Despite these unexpected hiccups, everything flowed smoothly at these events. Taking formal improv comedy has helped me accomplish this seemingly amazing feat by helping me refine how I approach an event, plan, and fine-tune my intuition, and perceive with an open, fast-reacting mind able to deal with almost anything every time.

Whether things are good or bad, planned or unplanned, the improv performer's mindset about HOW these things are handled makes the difference. When you think about TV shows like, Who's Line Is It Anyway, improv comedy appears to random and chaotic. It seems as though improv performers get up on stage and make up everything on the fly. Believe it or not, we don't! It's about the mindset and how we prepare.

So, here's what happened one day in class. The theater department head was going to be gone for a week at a conference and asked me to teach the class. So, I spent a week teaching on the notion of "improv scripting."

Huh? Scripted improv?

Yes! I'm going to tell you a secret now: Believe it or not, improv comedy can be, and often is, scripted! Not line for line,

but we specifically create and rehearse very specific conditions within the subset of a performance to the point that things appear completely random, but they aren't at all. We've planned for, and rehearsed the most likely responses an audience will respond to when asked a question for input. Each performer then understands their role, the mannerisms, specific characteristics and how each thing they do, each word spoken, and each mannerism fits into the overall scene. It's because we've thoroughly practiced it.

It is also critical that the host understand how to lead an audience where he wants them to go. We must remember, that as hosts, MCs and DJs, we lead our audiences on an emotional journey from the moment they arrive to when they leave. That is our role.

IMPROV IN ACTION

One of our favorite improv games is a rendition of "the dating game." Three male performers are brought out to the stage on bar stools. It was always me, Steve and Kevin posing as the bachelors. The girl looking for a date was usually a fellow player named Brittany. She was ushered off stage in a different room. Her job, in three questions or less, was to guess the profession of the performer by taking suggestions from the audience. Our job was to only answer her questions using mannerisms, dialect, character or personality traits of that assigned person as suggested by the audience.

So, the old host, Rick, would simply ask the audience for three different professions. They were completely random. Rick picked whatever he wanted. Honestly, our initial performances were terrible. Our success rate for Brittany was awful. Frankly, it was embarrassing. We practiced with what we thought was right,

but we were doing random things and practiced that way too. (A lot like how many DJs practice and train, by the way.)

Then, I began to take note that I always heard a lot of the same professions yelled out from the audience. Being an experienced MC and DJ, that got me thinking, "Why can't we pick for the audience without them knowing? Let's lead them to where we want them to go."



So I asked the instructor to let me host the next public performance and trade roles with Rick.

I decided I wouldn't ask the audience to "give me a profession?" like Rick did. Rather, I asked in a very specific manner to lead the audience where I wanted them to go; responses I knew I'd heard before. So, almost as if I were a witty guy trying to one-up my fellow team of performers and to make it harder for Brittany, I'd say, "give me a profession that you probably need a college degree to do?" Now, without knowing you or your background, I'll bet you're probably already thinking lawyer, doctor, teacher, engineer, architect or dentist. Right?

Guess what? So did our audiences. We focused and practiced our responses to the most common three professions I knew I would always hear at a performance: lawyer, doctor or teacher. I could always pick one of those out. Then Rick (the former host) got REALLY good at that profession subset by knowing every mannerism, every character trait, posture, speech, personality etc for those. That was his "thing."

Then, with my arm on Kevin's shoulder, I'd ask the audience, "ok, that'll be perfect for Rick. She'll never get that. Now, how about give me a job that an illegal immigrant will come across the border to do that most Americans won't do." Notice I didn't say profession, but "job." That single word was very intentional to help lead the audience to a specific point I want them to go to...one of about four professions. My goal was to mentally force them to reference what they've probably already heard in the news by also saying

"illegal immigrant" and "the border." We always heard the same four or five responses...and that was Kevin's shtick: a field worker, McDonalds fry cook, house keeper, or construction worker.

Lastly, with a big grin, and completely rehearsed, I'd look at the audience and start to say, "ok, now how about..." intentional pause, then with a look of eureka, I'd say, "oh, I've got it. This will be good!" Then with a huge smile, I'd look at the audience, pause, look back at Steve. Then, with a bigger smile, almost laughing as I turn back to the audience and say, "give me a profession your grandmother would be absolutely horrified if she found out you did?"

And that's what Steve had practiced and perfected every mannerism for: a drug dealer, pimp, male stripper, and for laughs, sometimes we'd put in attorney.

The whole point, is that watching improv comedy can appear random and chaotic, but it's not. These guys trusted me to lead them to a character, personality trait and profession we've meticulously rehearsed, all for the benefit of the show, the guests and our fellow team. It's where we wanted to lead

our audience.

They completely trusted me as a member of the team, and the audience trusted me as the host. We trusted each other. The best part, is that because we did practice so much, it allowed us to be far more in tune with the audience, observe, interact and even react better to create those special, fun, memorable moments.

I later found out that we were at a point in the class where a week-long debate was on Mr. Hill's agenda: "Can improv be scripted?" It just turned out the instructor had to "unexpectedly" leave for a conference, and I was asked to teach on this topic without a lesson plan or much notice. (Or was that planned on his part from the very start? hmm...)

Taking improv comedy has taught me how to create specific conditions that appear to be completely spontaneous at our events, and lead an audience through an emotional journey even though everything is fully planned, rehearsed and polished far in advance.

The secret is in the preparation and the attitude with which it's delivered. It's the specific mental conditioning that comes with practice and lots and lots of improv performances. I would highly suggest every MC, DJ and public speaker seek out formal improv comedy instruction. It'll improve your performance a hundredfold! **MB**



Matt Martindale has been a professional Wedding MC & DJ Entertainer since 1989 and has accumulated an extensive experience and training in audio production, lighting design, improv, voice over artistry and more. He is a highly sought after author, speaker, and business consultant in the area of wedding MC/DJ training. He has published the first of 5 volumes in The Award Winning DJ Series.

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A MOBILE PHOTO-SHARING PRIMER

By Stephanie Padovani



Instagram is the biggest phenomenon to rock the social media since Pinterest. No worries if you missed that one; there's plenty of time to catch up.

Instagram is an image sharing site specifically made for mobile devices, so you can snap a photo on your phone and instantly share it with the world.

Why should you care about Instagram? It's the perfect place to connect with photo hungry wedding couples.

Check out these stats:

Instagram boasts over 300 million active users.

53% of these users are age 18 – 29, prime marrying age.

Engagement on Instagram is 58 times greater than Facebook, with an average user spending 257 minutes per month (Forrester).

Instagram ads increase ad recall by 32% (Neilson).

Compared with other social media sites, it's easier to get your posts in front of your followers. Here's the experience of one wedding professional:

"I've found great success with Instagram. Twitter is just noise. Facebook has a complicated and ever-changing algorithm and only a VERY small percentage of followers see your post. Instagram, though—ALL your followers see it." – Karen Moran, Sweet Lulu's Bakery.

Instagram is the new social media frontier for weddings.

If you're ready to get into the mix, here's how to attract real leads with Instagram:

1) START WITH A KEYWORD-RICH INSTAGRAM NAME

When choosing your Instagram account name, use a keyword phrase couples actually search when hiring a DJ rather than the name of your business: "St. Louis DJ" or "Auckland wedding DJ."

This lets you attract visitors who are searching for exactly what you do, even if they've never heard of your business before.

2) WRITE A KEYWORD-RICH BIO TO ATTRACT BRIDES AND GROOMS

You only get 150 characters for your Instagram bio, so make the best of it. Use target keyword phrases, include a call to action and show some personality.

Advanced Tip: Add your email, phone and social media contact info so that couples have multiple ways to reach out.

3) POST PHOTOS THAT DEMONSTRATE YOUR EXPERTISE AND ATTRACT YOUR IDEAL COUPLES

Share photos your brides and grooms will be interested in. Include images of a packed dance floor, but don't forget the details. Photographs featuring wedding invitations, favors, flowers and décor are extremely popular.

Your photos needn't be all wedding-related; posting images of local restaurants, parks and historic locations will also attract local couples.

4) UTILIZE KEYWORD HASHTAGS

The hashtag is a phrase preceded by the pound sign (#) used on social media to identify messages about a certain topic. Hashtags on Instagram are searchable, which means they give you an opportunity to get found by local couples.

You can add up to 30 hashtags per photo, so add them liberally. The more relevant hashtags, the more likely you are to be found.

Hashtags to use:

- Local keyword hashtags: #StLouisWedding, #Auckland, #MiamiDJ, etc.

- #WeddingWednesday – share wedding tips and inspiration every Wednesday
- #InstaWedding – designate Instagram wedding photos
- #VintageWedding
- #WeddingInspiration

Advanced Tip: Add a hashtag in a comment on your photo to extend the life of your post.



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind Book More Brides, the #1 marketing resource for the wedding industry. Visit BookMoreBrides.com/priceshopper to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."

- Liking and commenting on your followers' photos.
- Asking questions that solicit an opinion. Example: "What do you think about tattoos at weddings?"
- Sharing valuable tips and resources of interest to your couples.
- Encouraging your couples use your unique hashtag in their photos.
- Running an Instagram contest.

Advanced Tip: When posting to Instagram from your office or a wedding venue, use Geo Tags. Encourage couples and guests to do the same. This makes it easy to follow your photos and gets exposure to more Instagrammers.

5) EXPAND YOUR INSTAGRAM FOLLOWING BY PROMOTING OTHER LOCAL WEDDING BUSINESSES

Social media is all about building relationships, and Instagram is no different from other platforms. By following and sharing the photos of other local businesses, you'll create powerful referral relationships and get your business in front of new audiences of brides and grooms.

Advanced Tip: Share a screenshot of another businesses' Instagram profile and recommend following them.

6) MAXIMIZE ENGAGEMENT WITH POSTS THAT ENCOURAGE A RESPONSE

If you want brides and grooms to pay attention to you on social media, you need to give them a good reason. Keep them engaged by:

Advanced Tip: When posting to Instagram from your office or a wedding venue, use Geo Tags. Encourage couples and guests to do the same. This makes it easy to follow your photos and gets exposure to more Instagrammers.

7) WRITE COMPELLING CAPTIONS FOR YOUR IMAGES

A picture speaks a thousand words, but a great caption takes it to the next level. Use captions to highlight your sense of humor. Don't forget to include those local wedding keyword hashtags.

Advanced Tip: Add a call to action in your caption encouraging your followers to comment, visit your website or contact you.

Instagram presents a huge opportunity for those wedding DJs who are brave enough to explore it. Turn to Instagram for Insta-Wedding business. **MB**

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Enhance Communication with Your Team

"What we've got here is a failure to communicate."

You might remember this quote from the movie *Cool Hand Luke*. While it's one of the most popular and often-quoted lines in movie history—and it might even make you smile—there's nothing funny about a lack of communication within your organization. As a leader, it is your responsibility to intentionally and deliberately create a team culture where there is consistent communication at all times.

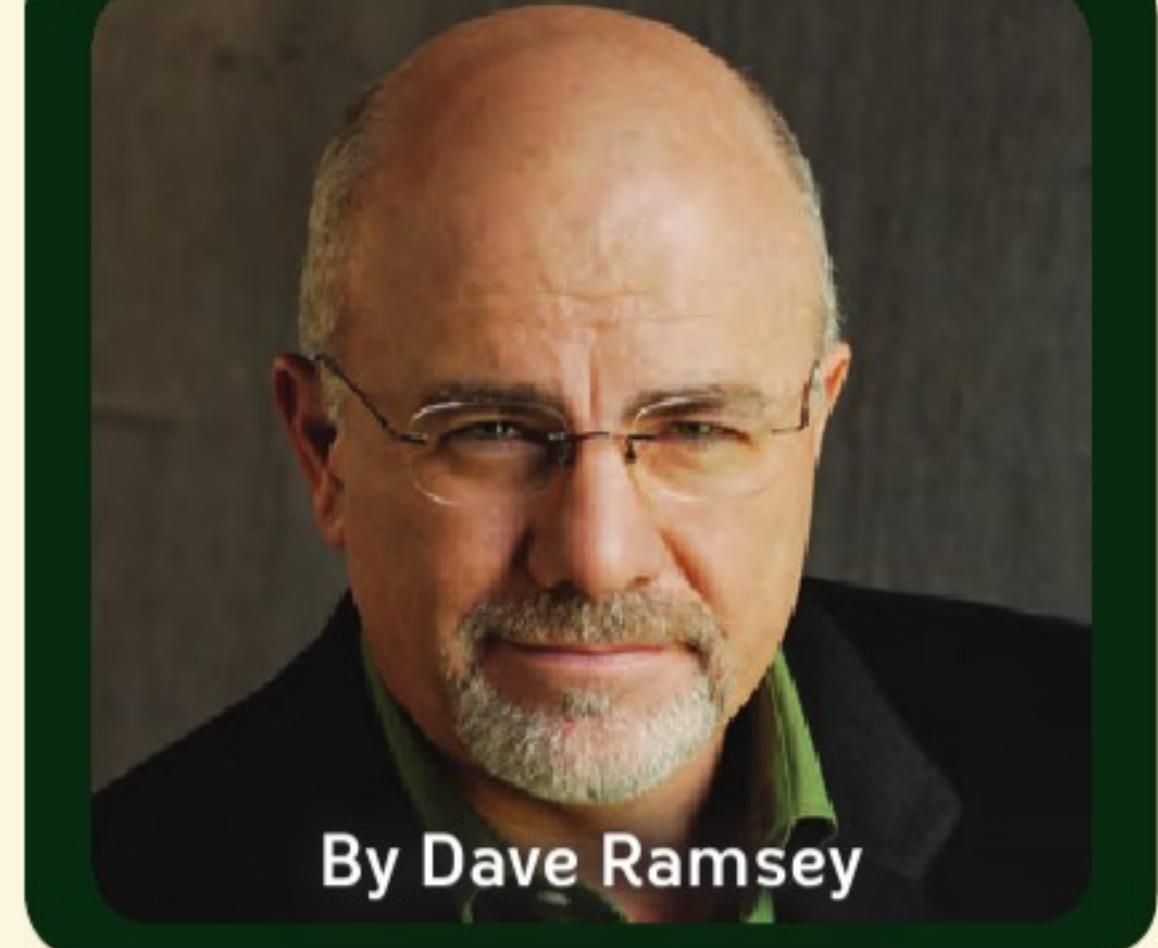
Communication is the grease that keeps the gears of your company moving, and without it team members feel detached and insecure. When they feel like they're being left out, they can

start to feel like they aren't involved in a worthwhile venture. Just as bad, they begin to question their value to the company.

With that in mind, here are five practical steps you can take to create a culture of good communication within your business:

1. Avoid "mushroom communication." People want to know what is going on and why things are happening, even when situations are going badly. Still, many leaders use what I call "mushroom communication." This means they leave their team in the dark, and feed them manure. Bad idea!

2. Overcommunicate. When in doubt, share more! Establish predetermined goals; make sure your team understands goals and expectations laid out by leadership. Accountability is a great motivator, so put things in writing and require regular reports of their progress. Remember, a culture of uncertainty creates fear. And fear develops quickly



By Dave Ramsey

when good communication is missing.

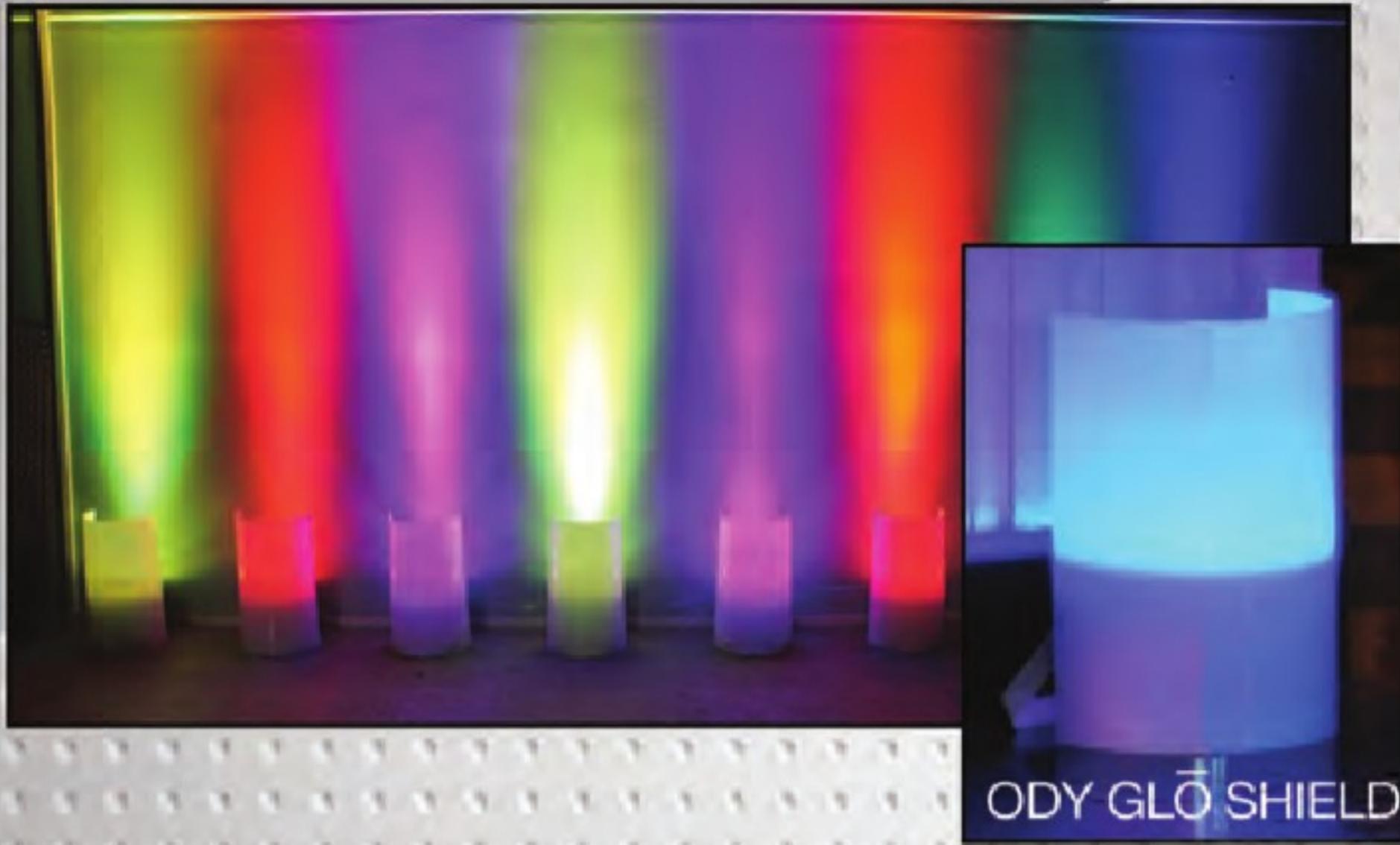
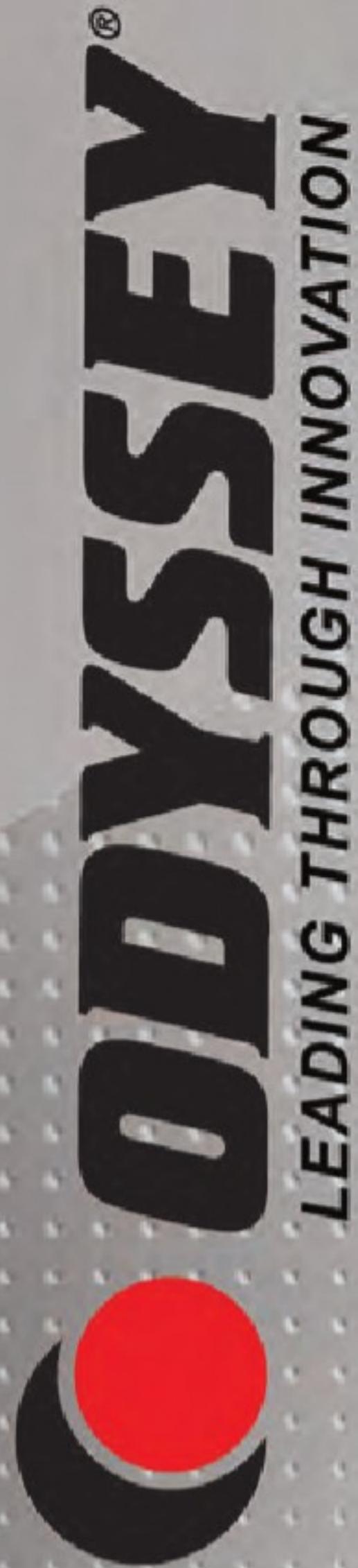
3. Foster unity. A team isn't a team unless it has shared goals and visions. Create a mission statement, and have everyone memorize it. Personal mission statements help ensure what you're doing is consistent with your life and career goals.

4. Practice thoughtfulness. Avoid knee-jerk reactions, and never try to communicate with your team when you're angry or upset. Also, communicate in ways that will ensure people are educated and enlightened, not harmed or embarrassed. Remember the Golden Rule? Handle issues the way you'd want your own issues addressed. Otherwise, people will lose respect for you and question your integrity.

5. ...Repeat! The greatest problem in communication is the illusion that it has been accomplished. Communication should be attempted early, often and should be an everyday requirement on all levels in the workplace! **MB**



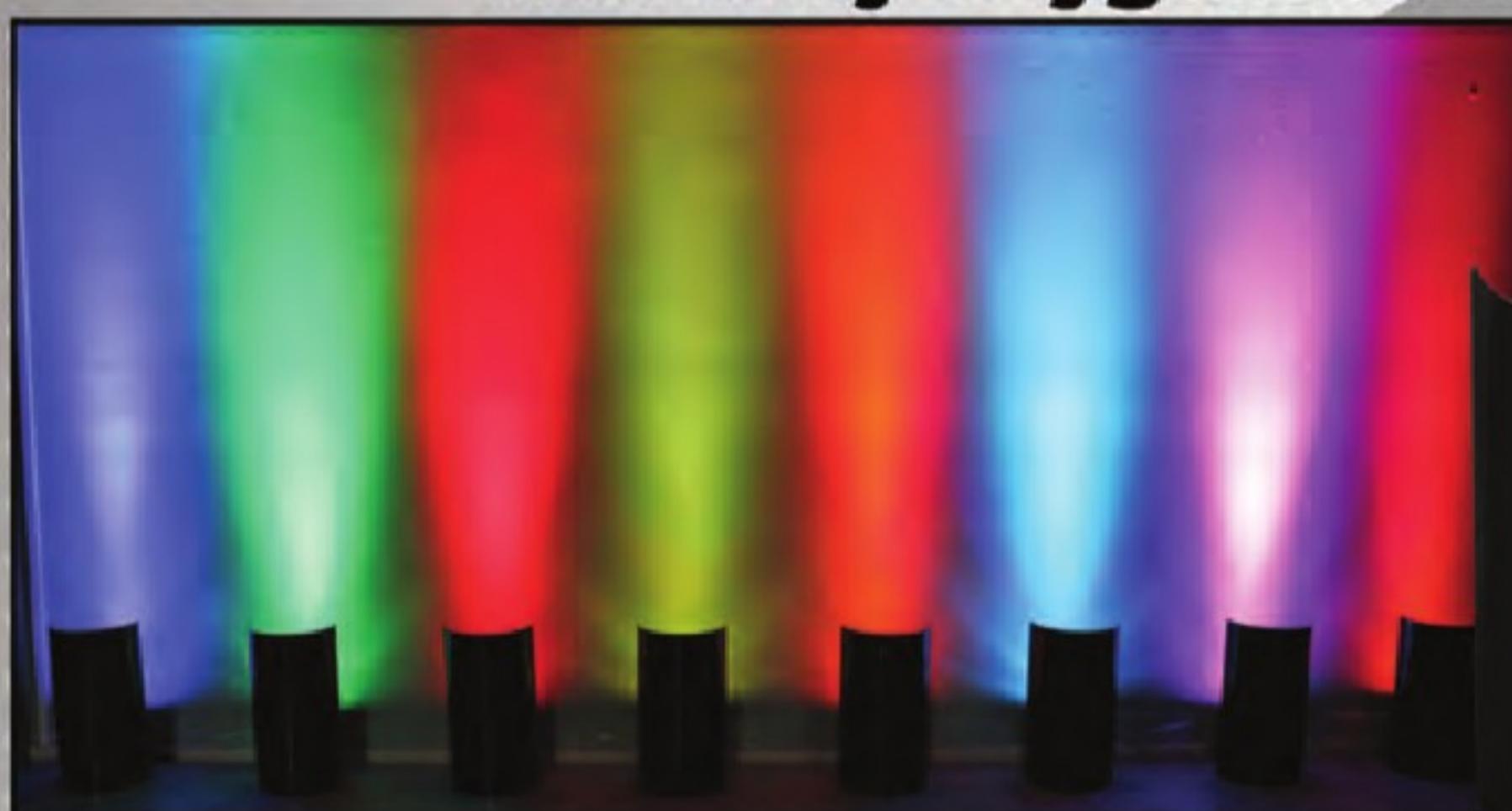
Dave Ramsey is America's trusted voice on money and business. He has authored five New York Times best-selling books, including *EntreLeadership* and *The Total Money Makeover*. The **Dave Ramsey Show** is heard by more than 8.5 million listeners each week on more than 550 radio stations. Follow Dave on the web at daveramsey.com.



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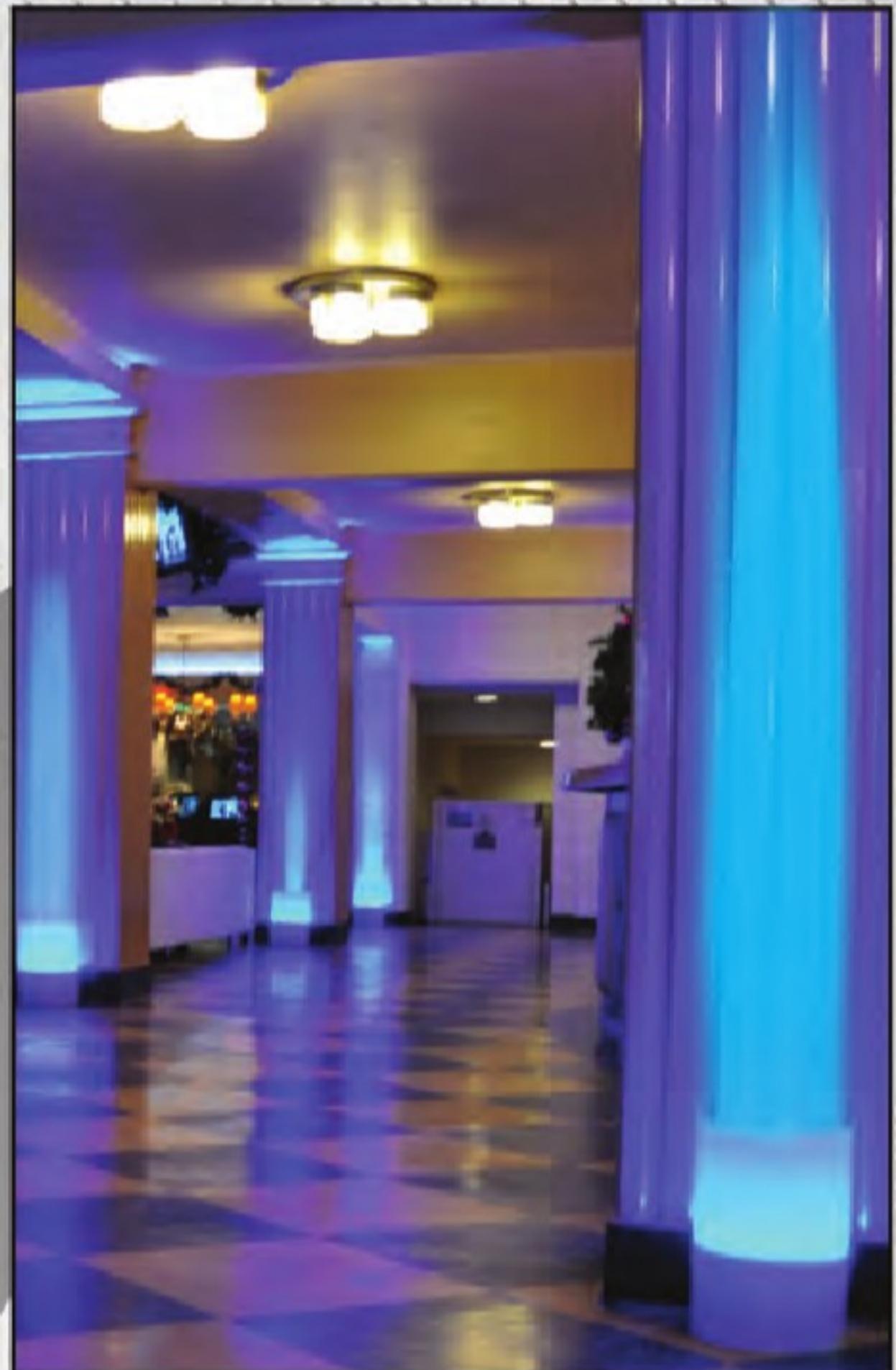
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It's a Great Year So Far...

... OR IS IT?

By Jeffrey Gitomer

How's it going? I mean this year so far? Accomplishing what you thought you would? On the path of amazing achievement? Or are you stuck in neutral, or worse, reverse?

I am AGAINST "having your best year ever," but I am in favor of "having a great year." How's your year so far?

Having a great year is not a matter of doing one thing right—or even making one thing better—it's a matter of making everything better, so that you can get to GREAT or BEST in whatever you do.

Here is my list of challenges for your GREAT year. Read them carefully and begin with one or two. But all must be initialized and put into action to really have a GREAT year:

1. Define yourself.
2. Develop a sales mission statement.
3. Have a deep belief in the five critical areas of selling.
4. Develop greater pride in accomplishment.
5. You are what you eat.
6. Get rid of one time-waster.
7. Read a book every two months.
8. Get your (sales) pipeline full.
9. Meet your monthly sales quota by the 2nd week of the month.
10. Start branding yourself socially.
11. Get up earlier.
12. Begin capturing your thoughts and ideas in writing.
13. Give one speech.
14. Write one article your customers will read.
15. Make sales at breakfast.
16. Keep your present customers loyal to you and your company.
17. Double your testimonials.
18. Double your referrals.
19. Record your sales presentation.
20. Start every morning with Yes! attitude.
- 20.5 You're not alone. Create a mastermind.

Here are two of the challenges that provide a good the "kick off:"

2. Develop a sales mission statement. Your company has a mission statement, and you can't recite yours to me, or even come close. The reason? Because it's a bunch of corporate marketing drivel that you don't believe in, let alone memorize.



Jeffrey Gitomer is the author of 12 best-selling books, including *The Sales Bible*, *The Little Red Book of Selling*, *The Little Gold Book of Yes!* and *21.5 Unbreakable Laws of Selling*. His real-world ideas and content are also available as online courses at www.GitomerVT.com. For information about training and seminars visit www.Gitomer.com or www.GitomerCertifiedAdvisors.com, or email Jeffrey personally at salesman@gitomer.com.

Dude, IT'S THE MISSION! What you need is a sales mission—a reason to walk in the door with information the customer can use, be memorable about it, and walk out the door with a signed contract and a check. The mission that you can all embrace and live by is: "Get the customer to buy from me, and make the experience so memorable that they buy again, and tell other people how great my product is, and how great I am." That's an easy mission for you to live by. Mission statements are not meant to be memorized. Mission statements are meant to be incorporated into your philosophy as something that you carry with you as a statement of action. It's the MISSION.

6. Get rid of one time-waster. I'm asked one question more than any other: "Jeffrey, how can I better manage my time?" Let me give you the answer to that question: You already know what to do with your time—what the hell are you asking me for? I'm going to write a book on time management entitled, *You Already Know What to Do, You're Just Not Doing It*. You don't need a course in time management (which, by the way, I consider the biggest waste of time). What you need is a lesson in how not to procrastinate. It's not a matter of managing your time, it's a matter of doing what you know you have to do, but are just not doing it.

The easiest way for me to describe this procrastination situation is to offer you a tip—a time management tip. Here it is: Get rid of one thing that is currently wasting your time. The example I most often give is watching TV news programs, or watching television dramas. If you spent as much time studying how to get your voicemail messages returned, as you did watching some stupid television show, in a year you could be a world-class expert giving seminars for high fees on how to get your voicemail returned. You don't need to manage your time, you need to allocate your time. You need to invest your time in things that matter, in things that will build your success, and in things that will allow you to have a great year.

Well, there are two sales-shots in the butt. I am determined to give you the insight and the tools to have a great year.

I'd love to know what you are doing to have a great year. Send an email to yes@gitomer.com and some of your ideas will be posted on my Facebook page. **MB**

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Be Part of Your Deal

THE ONLY WAY TO GET SUPPORTERS ON YOUR SIDE IS TO BE “REAL”

By Jason Weldon

Companies love to offer deals—discounts to entice prospects to book them. “Take 20% off our package,” “Book two of these and I’ll throw the third in for free,” or my favorite, “What did the other guy offer to do it for? I will beat him.” All very common lines in the event world, it seems. And can you blame these businesses? I mean, it just seems to be the easiest way to generate more work. Heck, Synergetic is always trying to offer some kind of deal to make the customer feel as if they are getting a great package. And why shouldn’t you?! But, at some point, you just can’t go any lower. You can’t offer anymore “stuff.” You can’t be the “cheap” company. You have to say no.

But you don’t have to get caught in this predicament. You can change the perception. And it really isn’t that hard. It’s just how you make the customer feel when buying. You see, I believe that not every customer wants a deal. They don’t all want to haggle on price. I would bet that many of the same customers that wanted a deal from you would also pay more than they expected for your service or product. A lot more than you may even think. But *not* under the current way you are selling it.

See, I bet you are selling your service as a service. You have all the hoopla, all the bells and whistles, all the “yada yada yada,” but what you are not selling is the part that tugs at their “do good” side. What if you could make them feel as if the decision to book you was such a bigger picture decision, that they just had to do it: that by booking you, it meant something more meaningful than just booking a DJ—it meant the growth of your business. By booking you they actually WANTED you to succeed.

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



And allowing other couples to be part of that experience. So the only way that can happen is by paying you what your price is.

You need to get them to see that this is an incredibly amazing company and they can help it grow into something that they could say they were a part of way back when! Years later they can look back and say, “We knew them when they were just starting out.” They can feel as if they are part of something bigger. Sounds much better doesn’t it? Don’t they want to be a part of that? Don’t they want to help you succeed and grow the business to something more?

Most people want to be part of an organization like that. Even if it is just for a short while. They want to feel like they helped that company get to where they are, and they will do everything they can do to support it. Don’t believe me? How about companies like Apple, Starbucks or LuLu Lemon. Talk to their customers. See what they say.

Each of those customers LOVES the company they buy from. They go out of their way to support the company. Way out of their way. So why can’t you try and make that happen? What can you do to help your own cause? Well, here are some things that you can try:

Tell them right off the bat, you are a small business. And this is what your job is, so by booking you, they are supporting a successful, ethically managed, growth-oriented small business.

Talk to your customer about the realistic amount of money you can make as a DJ. Show them the math and get them to understand that you aren’t making a ton of money and that you do this because you love it. And you are good at it. In order to keep doing this and provide for your family, a realistic price of “X” needs to be charged.

Stop trying to make your company look so big as if it owns the world. Use words like “me” and I instead of “we” and “us.” They are hiring YOU. And you believe you are worth it.

Get a group of couples together and video tape them talking about the success of your company. Not so much how good you are, but the legacy of going with you. Groups of people together are much more powerful than just a bride and groom at the end of the night.

I really do believe that getting someone to buy into your deal is a much better practice than having to work someone into a deal. Here’s to successful selling! **MB**

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